The

# Kinematograph & Lantern Weekly.

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## An International Agreement.

### A NOVEL SUGGESTION.

When the scheme propounded by the Kinematograph Manufacturers' Association was announced in our columns we naturally received many interesting communications and suggestions upon the subject. The criticism and serious judgment on the scheme showed there was much wanted to make it complete, and the fact that some of the leading manufacturers refused to assist made it necessary to look round and turn and find some other agreement which would assist in keeping up the standard of excellence, retaining a fair price for the manufacturers and prevent the spreading of so many of the cheap and nasty shows, whose proprietors take the fullest advantage of the cheap and worn-out subjects.

Hearing that Mr. Urban had, in conjunction with Mr. Ernest May, the director of the Eclipse Co. of Paris, developed a plan which might meet the case, we called upon him to obtain particulars. Instead of the matter being wrapt in mystery and information withheld we were given the fullest details of the suggested agreement, which would be effected between the Animated Picture Film Publishers and the Manufacturers of Non-Inflammable Sensitized Film.

As Mr. Urban justly observed the present is the time to take into consideration what is now an accomplished fact, namely, that non-inflammable film will be the future material on which subjects will be printed. That being the case, the County Councils and authorities will naturally only license those shows which use this film for their pictures, and it therefore is only necessary to take this material into consideration. This is met by the first clause of the suggested agreement, a rough sketch of which we give hereunder.

1. The undersigned Publishers of Animated Pictures or Kinematograph films agree to sell their products exclusively under the strict condition that the circulation for exhibition of each or any film series printed on non-inflammable material shall be limited to a maximum period of (4 or 6 months is suggested) from the date of sale to either Agents, Exhibitors or Renters. The date of sale shall be determined as follows:—

(a) If the film is sold direct by the Publisher, the date of Invoice--plus the normal delay for transportation when the film is to be delivered abroad.

(b) If sold by an Agent, Representative or Dealer in a foreign country, the date of invoice issued by such Agent, etc.

Buyers or Renters will be at liberty at or before the expiration of the above mentioned period to return the films to the Authority (to be appointed by the Publishers) for cancellation or destruction, provided such films be returned in a condition that their original length and the identification of subject be easily ascertained.

2. Publishers accepting the present agreement may be or become directly or indirectly interested in the exhibition or renting of their own films, but in such cases they will be under strict obligation to have a special book kept strictly up to date wherein each and every film so issued is to be registered on the first day of its exhibition, namely: the day of its delivery to the renting or exhibition department, and that such film shall be delivered to the cancelling agent for destruction at or before the expiration of the agreed period of circulation or exhibition as mentioned in clause 1; this special book to be at all times available for examination by the delegates elected by the undersigned Publishers.

3. In order to enforce the obligation of the purchaser of non-inflammable films to return the same within the specified period, the Publishers undertake on their own responsibility in every instance to collect a deposit from each purchaser, whether Agent, Dealer, Exhibitor, etc., as a guarantee that the said films will be returned at the expiration of the period of circulation. The deposit shall be in proportion to the length of a film at the rate of (amount to be agreed) centimes per metre in France, and the equivalent for the same length in all other countries. This rate of deposit shall be the same for all classes of film, whether subjects of recent publication or positive prints from older subjects, and the said deposit of (amount to be agreed) centimes will be refunded to the bearer of the film presenting the same to the cancelling agent—together with a coupon which shall have been delivered by the Publisher at the time the film was purchased—provided that such film is returned within the period agreed upon and in the condition mentioned in clause 1. If the film is not returned to the cancelling agent within the specified period the amount of the deposit shall be forfeited to the Publisher.

4. Besides the loss of deposit through non-delivery of the film or films within the specified period the Exhibitor or Renter who may make a practice of not returning the films, or those who shall have infringed that obligation twice in the course of one year, will be liable to have all orders refused by the undersigned Publishers according to a decision to be arrived at by the Committee of the group.

5. If the delinquent should happen to be one of the undersigned Publishers exploiting or renting his own films he shall be liable to be excluded from the group with all consequences attached to such expulsion.

6. The same penalty of expulsion and its consequences also applies to any Publisher who persists in supplying goods to any Exhibitor, Renter or Dealer, whom it should have been proved has not fulfilled his engagement as regards the returning of the films to the cancelling agent.

7. The undersigned Publishers agree not to supply any of their film subjects printed upon non-inflammable stock to Renters whose rates are lower than the minimum tariff agreed upon.

(The tariff, or basis of renting rates, to be agreed upon by the undersigned Publishers).

8. The penalty of expulsion further applies to:

(a) Any Publisher renting his own films either directly or indirectly at a lower rate than the minimum tariff agreed upon.

(b) Any publisher who continues to supply his Agent, Representative or Dealer whom it can be proven has not observed the clauses of the present agreement and that such delinquent has already been called to the attention of the Publisher by the Committee of the group with a request that his supply be cut off.

9. The undersigned Publishers agree not to sell non-inflammable film subjects to Exhibitors, Renters or the like, at a rate lower than per metre, or the equivalent value for the same length in other countries, it being understood that the same obligation rests with the Publishers Agents and Representatives located in various countries for whose action the Publishers are responsible.

10. An exception is made to the preceding article in regard to films sold as "job lots" or "stock clearing" which Publishers may sell at an agreed uniform price below the list price of regular films on the condition that whatever sum these films realise the said deposit per metre, or the equivalent in other countries, is obtained from the purchasers as a guarantee for the return of such films for destruction within the aforesaid period of months, thus

# EDISON FILMS

*Now Ready for Shipment from the Factory, Orange, N.J., U.S.A.*

## THE ARMY OF TWO.

An incident of the American Revolution, showing how an attacking force was repulsed, on the Connecticut shore, by two sisters. As girls they had been taught to play the fife and drum, as well as use firearms, which enabled them at a critical time to serve their country well. The attacking commander is wounded and taken prisoner. Being nursed by one of the girls, he falls in love, but can only win her by joining her country's forces, which he does.

**No. 6389.** **Code "Vendicanza."** **Length 975 feet.**

## A FOOTBALL WARRIOR.

"Peace hath her victories no less renown'd than war," and the victories of peace call for heroism as great as that of war. Our picture tells the story of "Strongheart," an Indian college student who is the idol of the football team. Being a rival with a fellow member of the team for a girl's affections, two attempts are made on his life, but they fail and, finally, "Strongheart" wins both his life and the girl he loves.

**No. 6390.** **Code "Vendicar."** **Approximate Length 900 feet.**

### LATEST SUBJECTS.

| | |
|---|---|
| **No. 6381 Ten Pickanninies.** | **No. 6385 The Bridge of Sighs.** |
| **No. 6382 Sandy McPherson's Quiet Fishing Trip.** | **No. 6386 Ex-Convict No. 900.** |
| **No. 6383 The Lover's Guide.** | **No. 6387 Minstrel Mishaps.** |
| **No. 6384 A Voice from the Dead.** | **No. 6388 A Fool for Luck.** |

# EDISON KINETOSCOPES

**UNDERWRITERS' MODEL Latest Type "B" (One Pin Movement)** .... **£47 5 0**
**(WILL IMPROVE YOUR EXHIBITION 50 per cent.)**

**IMPROVED** Take-up, Rheostat, Automatic Shutter, Revolving Shutter, Arc Lamp, Adjustable Stand, Metal Cabinet, Film Guard, Film Protector, Motion Picture Lens, Metal Slide Carrier, Film Rewinder, Steel Faced Fibre Gears, Star Wheel, Cam, Cam Pin, Shaft, &c.

**EDISON IMPROVED EXHIBITION MODEL (One Pin Movement)** **Price £32 11 0**

**EDISON UNIVERSAL MODEL** ... .. ... .. ... **„ £15 15 0**

## EDISON MANUFACTURING CO., LIMITED

***Edison Works,***

**100 VICTORIA ROAD, WILLESDEN, LONDON, N.W.**

making the rate of guarantee and the time of circulation or exhibition uniform with the regular productions of the Publishers. It is agreed by the undersigned Publishers that no film can be sold at a cut price as an old subject until the first edition of the subject has been on the market at least six months.

11. The undersigned Publishers agree not to purchase under any condition non-inflammable sensitized film stock from any Producer of such material who may not have agreed not to supply the same to any publisher of kinematograph pictures not a party to this Agreement, or any Publisher who fails to faithfully carry out the conditions as set forth herein.

Of course, this is only a rough sketch of some of the leading points in the suggested agreement. We note in it there is no reference made to such subjects as the Life of Christ, Christmas and other subjects, which are in many cases bought only to be used intermittently or on Sunday and Good Fridays. Some special arrangement will have to be made to meet these cases and also a guarantee given that all films after being handed to a clearing house will be destroyed irrespective of their condition. Then, too, the existing advantage that the manufacturer-hirer has over the hirer pure and simple may need re-adjusting. At the present time he buys a film at a special discount and naturally will want to retain this advantage. These and many other points will need consideration before a definite agreement is drawn up, but we quite think the above will make a splendid basis for future consideration and we respectfully ask the careful consideration of the manufacturers and showmen.

# Our Competition.

Showmen and others desiring to enter specimens of their billing matter in the above are requested to send the same in at the earliest possible moment. The last day for receiving entries is next Tuesday week, but it will materially assist us in dealing with the great bulk received, if intending competitors will let us have their matter before that date.

### THE PRIZES.

**Class 1.**—For **the best Poster,** which may be either type set or a pictorial design, and of any size or shape. (Particular attention will be paid to originality of matter with reference to the subjects) ... ... ... **£2**

**Class 2.**—For **the best drawn up Programme.** (Points will be given for printing, judicious use of blocks, film descriptions and general style) ... ... **£1**

**Class 3.**—For **any Advertising Device** of special merit.. In this class any device, the object of which is to advertise a picture show, may be entered. Programmes, handbills and posters will be considered and in addition to these competitors may enter photographs of the hall front, of special "streamers" etc., etc., or furnish particulars of any ingenious method adopted to obtain custom. ... ... ... ... ... ... **£1**

**The competition closes on November 31 (Tuesday) and all advertising matter sent up to that date will be regarded as entries, unless a desire is expressed to the contrary.**

# The Copyright Conference and Living Pictures.

It is not easy to gather precisely what changes in the law of copyright as regards the kinematograph are recommended by the Conference which has just concluded its sittings at Berlin. In a report extending to two columns, the *Times* says with regard to the question: "Copyright is recognized in choreographic works and pantomimes, and actors' rights are protected by a provision that kinematographs must not reproduce performances without permission from the owner of the copyright." Does this mean that a film subject is entitled to protection as a "dumb show" or is this protection to be extended only to dumb show performances in public? It will be noticed that the dramatist is protected against the film pirate, but we should like to see that the honest film producer secures similar protection. Reading the newspaper comments in the most favourable light and also bearing in mind the general trend of the committee's recommendations there seems good ground for hopes that the pirate evil is to be suppressed. That is assuming, of course, that the recommendations of the Committee are given effect to by the British Parliament.

# Weekly Notes.

By "Stroller."

There is a general tendency among manufacturers at the present time to appoint a certain day of the week for an exhibition of their new films—so doing away with the necessity of despatching approval copies in London. Messrs. Pathé have for some time displayed their novelties to customers each Tuesday morning and it will be observed that Gaumont's have now taken a similar step. This is undoubtedly a more convenient way for everybody concerned than the old system of sending a copy for inspection to each of the showmen in turn, but I believe a little feeling has arisen among firms who have not yet adopted the plan, owing to the fact that buyers still expect to have approval copies of films immediately on publication and will not trouble to call in and see the subjects even when they are in the neighbourhood at the Pathe or Gaumont exhibitions.

* * *

One maker told me this week that he had received a complaint from a showman that a film sent him on approval was several days old. This was true, because the copy had been first sent for inspection to firms buying more largely than the aggrieved party, but as the maker put it, the latter could have seen the film on the day on which it was published if he had stepped across to Cecil Court after leaving the Charing Cross Road establishment. Obviously the manufacturer cannot afford to print sufficient copies of a film to send to all the buyers at the some time and perhaps find half of them returned on his hands, and it certainly appears that the showman would best serve his own interests,

# WALTURDAW

## For an Old Love's Sake.

This film will undoubtedly be voted the best pathetic subject produced this season. The story is handled in a manner which will secure the maximum effect for every scene, the photographic quality is excellent and acting of the highest class. A medical man is summoned to the bedside of an old sweetheart, who before dying implores him to adopt her little daughter. The doctor promises and takes the girl with him. Twenty years after, the adopted child, now become a charming woman, is seen asking her benefactor's consent to her wedding. The doctor after an interview with the lover, consents and the ceremony takes place. The husband turns out to be a spendthrift and is continually applying to the old doctor for assistance. The latter meets all the calls upon him until one day he receives a note stating that the young man must have £1,000 or go to prison for embezzlement. The doctor can think of no way of providing so large a sum, until he remembers that his life is insured for £1,000 and then, remembering his promise to the dead woman, he decides to take his own life, and after drawing up a will bequeathing the £1,000 to the young couple, he takes poison. The legacy enables the husband to escape disgrace; and the evidence of the old doctor's affection has so deep an effect that he gives up his old habits and becomes a worker.

**Length 460 feet.** **Price £11 10 0 (less 33 1/3 per cent).**

## A Little Hero.

This striking little story opens in a room bearing every sign of extreme poverty. There is little furniture left but a bed, table and one or two chairs. The occupants are a drunken workman and his wife and little boy. The woman is seriously ill and unable to leave her bed, and her young son in order to secure food and medicine for her, goes out selling papers, while his father watches him and takes away the money he receives. A kind hearted clergyman and his wife see the boy's distress and give him money, with which he buys a bottle of port wine and carries it to his mother. His father follows, snatches the bottle, and drinks the contents. His violence causes the death of his wife and the clergyman and his wife entering the room at this moment, adopt the boy and take him home with them. He soon shows his gratitude. The drunken father by an odd chance selects the clergyman's house to break into and intoxicating himself with some wine he finds in the hall, upsets the lamp and sets the house blazing. Some very striking fire scenes (suitably tinted) follow, the boy awaking his benefactors and an ineffectual attempt being made to rescue the cause of all the mischief.

**Length 515 feet.** **Price £12 17 6 (less 33 1/3 per cent).**

## Don't Buy your Christmas Subjects before you have Inspected Ours.

— *See Announcement Next Week.* —

## The "Walturdaw" Co., Ltd.,

— 10, DANE STREET, HIGH HOLBORN, LONDON, W.C. —

Telegrams: "ALBERTYPE, LONDON." Telephone: 4707 Holborn.

as well as help manufacturers, if he would make a point of calling on *all* of them in the early part of the week.

* * *

YET another manufacturer! The Precision Film Co. swell the ranks this week and if they manage to keep to their ambitious project we shall expect big things from them. They tell me they aim at accuracy in staging, the best of acting, unique colouring and absolute steadiness.

* * * *

AFTER the exhibition and papers on moving pictures in colour at the Royal Society of Arts on December 9th, I understand the Urbanora Co. will be prepared to put their productions before the public in a most extensive fashion.

* * *

FEW people have seen the Urban Holy of Holies, but in the course of an interview with Mr. Urban on Tuesday I had a glance at some of its mysteries. There is a door leading from his splendid office at Urbanora House to a kind of private work-room—store—museum—laboratory. Here are inventions in various stages of completion, negatives of peculiar merit, specimens of non-inflammable films, before and after testing, waiting the proof of time, various appliances in connection with colour photography and many curiosities which, as a simple journalist I should like to investigate and describe. There are others, besides journalists, who would give a little fortune for a couple of hours of searching the shelves and probing the cupboards for their hidden treasures. It would be a daring kind of Sherlock Holmes, however, who would attempt it.

* * *

EVERY success to the Clarendon Film Co. who have just secured the services of Mr. A. H. Bushell, late of Mr. R. W. Paul, to manage their Clarendon Road works at Croydon. Mr. Bushell can without doubt be numbered among the few all round men in the film trade, and his new appointment will, we are sure, be to the advantage of the Clarendon Co.

* * *

I WAS in error in stating that the rights for taking the Burns—Johnson contest in Sydney on Boxing-day had been secured by Mr. T. J. West. It turns out that it is another enterprising showman "down under"—Mr. C. Spencer—who is the favoured man. Mr. Spencer's previous experience in this direction should ensure a good result.

# Life Motion Pictures in Natural Colours.

Successful kinematography in natural colours caused wonderment at a press view given at Urbanora House in May last, where demonstrations of a somewhat limited nature as regards scope of subject were given. Though the specimens were few in number, the colour reproduction was considered by the experts present so perfect that most favourable notices of the new departure were general, and these opinions made public in London, were repeated by the Paris press a month or so later, when the pictures were exhibited by Mr. Charles Urban for the first time in that Capital before 500 experts, Press Photographers and Artists at the Institute of Civil Engineers.

Our subsequent enquiries during the intervening period as to the future of animated pictures in natural colours have led to the invariably tantalising reply—"We have not yet secured sufficient subjects with which to exploit the process"—and we, perforce, had to turn away with more or less satisfaction. But on our last visit we were more fortunate. A strictly private view had been arranged for the same afternoon, and we were courteously invited, with two or three leading exhibitors from "down under," to witness the show: in addition, only Mr. G. Albert Smith, the inventor of the process, and the heads of the Charles Urban Trading Company, who are exploiting the system, were present.

The astonishment of last May was, in November, turned to amazement and enthusiasm as subject after subject, each a perfect reproduction in natural colours of the actual scene, was projected upon the screen. For purposes of comparison the previous results were first shown, and our expressed opinion of early summer as to their excellence abated not a whit.

Those of recent acquisition followed, and where the former were excellent, the latter were superb in their expression of tints and tones. The subjects were not confined to arranged groups of more or less still life, but ranged from Henley on a regatta day and motor boat racing, to brilliant reproductions of military scenes at Aldershot, Brighton and elsewhere; from harvest operations, with their numerous shades of brown, to a bouquet of autumn flowers which reproduced not only the gorgeous hues of the cactus dahlia, but the delicate variegated tints of the fading virginia creeper and the exquisite green of fern fronds.

Grey?—Mr. Smith was challenged to reproduce grey. His good lady was the gainer by a new silk dress of distinct shades, which—with a curtain background of the same tones was successfully reproduced in a charming picture. He was equally felicitous in his browns: rich and warm tones were varied by every tint to delicate fawns, the harvest scenes aforesaid evoking unstinted praise. Bay horses in perfect condition, with white blazed faces, showed a gloss which was marvellous.

Perhaps the most remarkable subjects, however, were those of military movements. Gordon Highlanders, 16th Lancers, 7th Hussars, bandsmen and their instruments—every colour of uniform and facing stood out distinctly. Of these the most remarkable to our eyes was the colour scheme of the 7th Hussars: the scarlet of the busby bag differs slightly in shade from that generally adopted in the service uniforms, and this peculiar tone was quite distinct in the reproductions. Again, in another scene, where a soldier was playing with a monkey, the man's tunic was not new; in fact it was a working garment showing signs of wear, but the subdued scarlet was quite perceptible, for purposes of comparison, as was the more brilliant parade uniform of the 16th Lancers.

For background the soldier and his monkey playmate had a brick wall not innocent of whitewash, but the red of the bricks, where visible, again presented their own peculiar shades. An old oak paling gate showed every weather-worn trace, and its rusty hinges were reproduced with remarkable truthfulness.

Colours of the sea, too, under various weather conditions, were represented—a dirty grey, green, blue and scintillating; brass instruments of bandsmen, golden ornaments of ladies, silver adornments, steel trappings, marking of flags and foliage of trees appeared as true to colour and shade as if fresh from the artist's brush.

In fact, the Urban-Smith Natural Colour scheme, in Kinematography is perfect, and we were given to understand that the public will be able to witness the phenomenon before the end of the present year in London, Paris, Berlin, and elsewhere. Our congratulations to Mr. Urban and to Mr. G. Albert Smith on this successful accomplishment after years of patient effort.

# China of the Present Day.

**Recent events have directed the eyes of the world upon China and her millions of people, and we have pleasure in announcing for immediate publication a unique sequence of film subjects illustrating the scenery, life, customs and industries of Shanghai, Canton. Hong Kong, Tientsin, Peking, etc. Length and all particulars on application.**

## Visit of the King and Queen of Sweden.

**Superb pictures, taken from privileged and highly favourable positions. Reproduce the principal incidents of the Swedish Royal Visit to England.**

**Arrival at Portsmouth.**
**No. 2296. Code "Ankomst." Length 220 feet.**

**State Visit to the Guildhall. The Royal Procession.**
**Code "Heders." Length on application.**

## Christmas: From the Birth of Christ to the Twentieth Century.

**A notable Urban-Eclipse Film subject, appropriate not only at Christmas, but for exhibition all the year round at Sunday Concerts, Entertainments and Religious Gatherings. A beautifully conceived and charmingly executed life-motion picture story of the Nativity and its celebration in different countries at various epochs of the Christian Era.**

**No. 3322. Code "Nativity." Length 905 feet. Descriptive Circular on application.**
**Price 4d. per foot net. Superbly Coloured. £15 net extra for the series.**

## THE DESTRUCTION OF HYDERABAD.

**A Veritable Torrent of Death. Over 40,000 Natives drowned. Loss of Property, £15,000,000. The State Capital overwhelmed by the waters of the River Musi on September 28th, 1908.**

Photographed at great personal risk, with the special and direct permission of His Highness the Nizam of Hyderabad,

*This Great Picture of Hyderabad in Ruins is sold on condition that it be not exhibited in Calcutta, Bombay, Poona, or within a two-miles radius of the Palace Theatre, London, where it forms part of the Urbanora Programme.*

**No 2290. Code "Hyderabad." Length 610 ft.**

## Educated Flies. The Sensation of London.

*These films formed the basis of a Lecture by Mr. F. B. Smith, the Charles Urban Trading Co.'s scientific expert, before the Royal Photographic Society, on the 12th inst., and the humorous science conveyed was so original and remarkable that all the London journals of note—illustrated and otherwise—have since devoted columns of favourable notice to the subject.*

**Inconceivably interesting, undoubtedly novel and most laughable demonstrations in natural history. Tractable bluebottles, in a droll and childlike manner, perform feats of strength out of all proportion to their size. Two of these wonderful series are now published:—**

### The Balancing Bluebottle.

The Fly experiments with a balancing pole, a ball, a sleeper, a cork mat and a shell. Friendly assistance is rendered by another fly, who climbs a large ball, which is rapidly twirled by the acrobatic insect. Tremendous leverage is shown by the fly in manipulating a miniature dumb-bell, and excessively comic episodes are furnished from first to last of the series.

**No. 2246, Code "Muscular." Length 200 feet.**

### Flies Feeding.

The uneducated method. Future performers engaged upon putrid meat. The educated insect, after a few days' training, eats honey from the point of a needle; wonderful picture of the trunk-like tongue. A free Fly climbs a revolving wheel, showing no sign of coercion, in fact, he enjoys the experience. Nursemaid Fly, in cap and apron, plays with a miniature doll.

**No. 2295. Code "Trained." Length 135 ft.**

**Price 4d. per foot Net**

**TERMS:—CASH WITH ORDER.** **NO EXTRA CHARGE FOR TONING AND TINTING.**

# CHARLES URBAN TRADING CO., LTD.,

***Kinematograph Specialists and Film Publishers,***

## URBANORA HOUSE,

WARDOUR STREET, LONDON, W.

**Distributing Branches in every Country.** **Telegrams "Bioscope, London." Telephone: 3118 Central.**

# The Week's News.

### Lantern Lectures of the Week.

| PLACE | SUBJECT | LECTURER |
|---|---|---|
| Corn Exchange, Chelmsford | Switzerland .. Illustrated by Kinematograph. | Rev. C. H. Vine |
| St. Leonard's Baptist Church | Trip to the Golden West . Lanternist, Mr. C. A. Beney. | Rev. H. Rodger |
| Clapham ... | Winter Sports at Dovos Platz | Mr. G. T. Bryant |
| Maccabeans' Literary Society | Maccabean Rulers | Rev. M. Adler |
| Glasgow .. | Wool: from Fibre to Fabric | Mr. W. Watson |
| Hammersmith | Affinities in Hebrew and Indian Thought | Dr. L. Burnett |
| Manchester ... .. | Sunny South ... | Mr. R. Parkes |
| Dundee ... | Northern Capitals of Europe | ...Dr. Havelock |
| Royal Society of Arts | By Cycle to Jericho ... | Mr. W. A. Rumney |
| Glasgow ... | ... Bosnia and Herzegovina | Mr. A. R. Colquhoun |
| Edinburgh ... | ... Waterworks of Glasgow ... | Mr. R. Wilson, J.P. |

### "Sweet Liberty"

which the Gaumont Co. issued last week, has, we are informed, proved a remarkable success. Showmen all over the country have included the film in their programmes and the mishaps which befall the unlucky escaped convict invariably make an appeal to audiences.

### More Sherlock Holmes Adventures.

Showmen who had the previous Nordisk film, dealing with the adventures of Sherlock Holmes, should make a point of inspecting the second series, which Mr. Landmann tells us will be issued next week. The first film was a remarkable success and the second, which is not nearly so long, should be an even greater one.

### Mr. Waller Jeffs,

of Curzon Hall, Birmingham fame, is the author of a very interesting article in the December issue of *Business* on "Insurance Advertising by Kinematograph." Mr. Jeffs cites the enterprise of railway companies and other large concerns which have had their operations filmed, and suggests that life assurance companies should have films taken of their various activities and also produce little dramas or storyettes, pointing to the advisability of assurance.

### Walturdaw, Ltd.

have just put on the market a new lantern or projector stand of more than usual excellence. It has many points of advantage, being collapsible, made of solid oak with iron fittings, a tilting table, and not the least useful feature is its thorough rigidity; like many more of this firm's specialities the extremely low price is another great recommendation. In connection with their hire department a new and enlarged list of films is just ready and will be sent post free to all applicants mentioning the KINEMATOGRAPH WEEKLY.

### Famous Illusionist's Plots.

At the Clerkenwell County Court an action was brought by the Autoscope Company, kinematograph dealers, of Gray's Inn Road, W.C., against Mr. Horace Goldin, conjuror and illusionist, for £15 4s. 4d.. as the price of two special kinematograph films manufactured by the plaintiffs for the defendant. There was a counterclaim for the price of "plots or ideas for representation as the subject matter of moving pictures through the medium of a bioscope." The judge allowed Mr. Goldin one guinea for one of his plots, but gave judgment for the plaintiffs on the rest of their claim.

### The Gaumont Co.

have come to the decision that it would be both to their convenience and that of showmen if a exhibition of the new subject were given each week at a fixed time. They have decided that Monday is the most suitable time for this purpose and they invite showmen to attend at Chrono House on that day. By this means it is hoped to do away with the necessity of continually running through the same subjects for different customers and it is also believed that the new arrangement will be appreciated by the firm's customers who will not be required to wait while an earlier client is being attended to, as is sometimes necessary at the present time.

### Artistes for Picture Shows.

We are asked to state that Mr. F. A. Fullagar is completing his "circuit" of picture show managers. As already explained, Mr. Fullagar's idea is to secure the co-operation of a number of other living picture showmen with the idea of booking artistes for the tour of their various halls—so effecting considerable economies in the artistes' travelling expenses, and, owing to the long engagement, in the salaries paid. Mr. Fullagar tells us he has just secured the adhesion of an important north country exhibiting concern and is anxious to set his plan into motion immediately. He would be glad to hear from any other showmen who desire to join the circuit.

### Some Good Things from Gaumont's.

As we go to press we receive a wire from Chrono House stating that they have obtained splendid films of the King and Queen of Sweden's journey to the Guildhall. Their operators at Oxford Circus and the Guildhall obtained remarkable views of the procession and in one case the camera being within 15 feet of the King quite a unique motion picture was obtained. Next week we shall give full details of the kinematograph story arranged by Mr. Geo. R. Sims. This series is unique and will create a sensation amongst showmen.

### Mr. A. J. West's

Polytechnic staff have been giving Our Navy and Our Army at the People's Palace, Mile End Road, E., for the past two weeks. This has been an annual visit for the past 10 years. Over 3,000 people passed the turnstiles by the early doors and the enthusiasm of the audience speaks well for the interest they have in Naval and Military subjects. Mr. Alfred West has just added one of the most humorous scenes I have witnessed for a long time. It is an incident of a bluejacket taking his best girl out for a row in a boat. The boat capsizes during a love scene. Jack is in his native element but his girl with motor veil and general finery on in trying to rescue her sweetheart also falls in and in the struggle for the boat it turns turtle; quite a chapter of accidents occur, ending by him bringing her safely to shore.

### T. J. West in Australia.

This week's mail from the other side contains the newspaper accounts of the return of West's Pictures to their old home, "The Glaciarium," in Sydney. The structure has undergone many alterations and has been redecorated throughout, so that now it is one of the most magnificent entertainment palaces in the Australian continent. The re-opening was attended by a crowded audience, which included the élite of Sydney society, and should prove an augury of the continued success of the new season just commencing. The programme presented was of the high calibre usually associated with Mr. T. J. West's enterprises, and had a most enthusiastic reception. Some of the films were—A Birdseye View of Paris, Yachting at Cowes, The Red Man, Hurrah for Freedom! New York Motor Race. The musical portion of the entertainment was provided by the famous orchestra of thirty performers under the baton of De Groen, who worthily upheld his soubriquet of the Australian Sousa.

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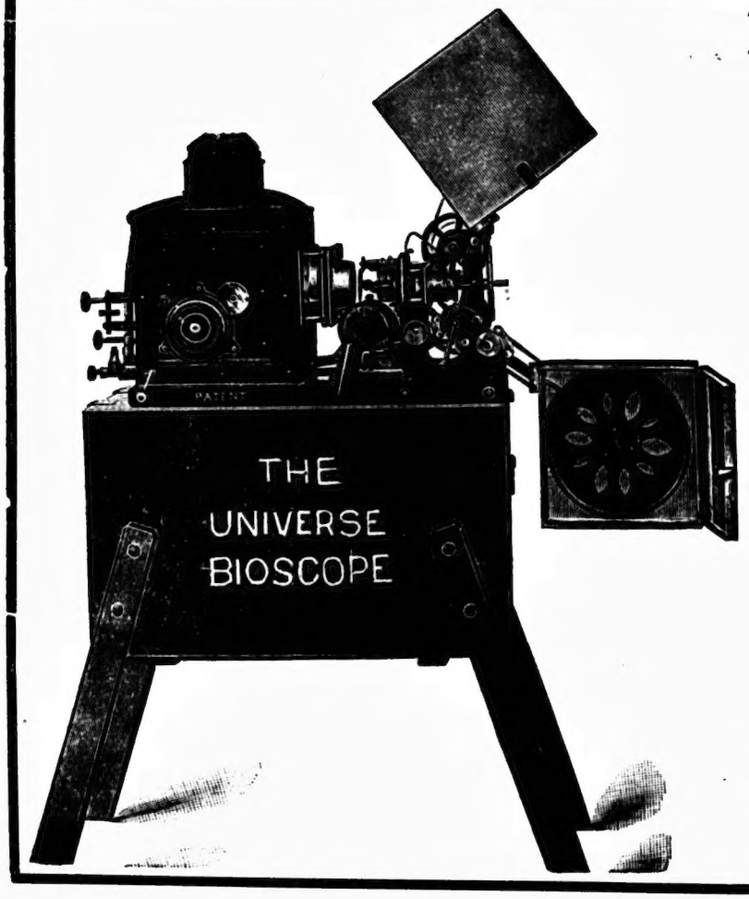


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# The Trade Crisis.

## THE SHOWMEN'S CASE.

TO THE EDITOR, "KINEMATOGRAPH AND LANTERN WEEKLY."

SIR,—In reply to your letter, asking me to express my views on the suggested "Protection of the Industry," I may say at once that I have never hired a single film and do not intend to unless I can see that it would be to my advantage to do so. My chief reasons for not hiring are: I cannot get from any firm in the Trade *the style of subjects* I require in sufficient quantities and in deliveries regular and systematic enough, neither could I rely on the quality and condition of Hire Films being to my satisfaction or that of my customers. Hiring is quite impossible with me and if I could only carry on my business by hiring I should discontinue immediately and look elsewhere for some means of "earning my daily bread" other than by Kinematograph Shows. I will however reply to your queries as they come:

(1) Are you in favour of the life of a film being limited and if so what do you consider a fair run for the subject?

In reply: I consider that any showman is entitled to say how long he shall run his films and no one has a right to dictate to him. Every showman knows, or should know, his customers' tastes and susceptibilities, and if he runs films which don't please his customers, *he is the only loser*, and in my humble opinion he is not injuring the chances of other shows at all, but is actually doing them good, by driving away his would be customers to shows where they can get better entertainment for their money. The idea of limiting the life of a film is furthermore impracticable and unworkable, if a specified time is to be given, as everything depends on the care a film receives, the number of times it is run per day or week, and also the *quality of the film itself*, which varies tremendously, some films standing without any perceptible signs of wear three times the use given to others. I have films which have been run through over 2000 times and which even now are in excellent condition, whereas others have had to be consigned to the "scrap" after a few dozen times using. Some of the manufacturers are lately using very inferior film-stock and it is very little short of dishonorable to send out such rubbish.

(2) Would you be prepared to pay an enhanced price, say 6d. per foot, for subjects and receive a rebate of 2d. per foot when the film is returned to the makers to be destroyed after the expiration of its agreed life?

In reply: As I maintain that the only one to benefit by this suggestion would be the maker of the film, in that his sales might eventually be increased in number, it is obvious that if there is to be any rebate paid, it should be done by the maker *out of the original and present price of 4d. a foot*, which price leaves a handsome profit and is not a cut-throat price. If the makers are to reap the only benefit, then let them and no one else pay for it. I certainly consider that they can easily buy back any films of their own make, in whatsoever condition they may be, at one penny per foot, on the understanding that only a credit note is given for the returns; in other words, that the rebate value is taken out in new goods at the usual price of fourpence per foot, or in other goods, if films are not for the moment required.

It seems to me, and to other showmen to whom I have spoken on the subject, that the suggested "Revolution in the Trade" would pan out in the end entirely to the benefit of the manufacturer. As a matter of fact, I don't think that there is a single showman who will for a moment agree to the suggested "improvements." The whole thing seems to me to be too one-sided—a case of "heads I win, tails you lose."

Of course, I can quite see that there is much over-production of films of a rubbishy nature. In my rambles round the trade, I often stay a short time to see "this week's productions" and can truthfully say that not one film in four that are shown to me would I, for one moment, think of showing on my screens. Many so-called "comics" are void of anything really comic and would not force a smile on the lips of an imbecile, let alone of an every-day business man or sharp school child. I don't want to say anything disrespectful to the trade, but from my own observations, I have come to the conclusion that the manufacturer of films is, quite irrespective of the likely demand, producing, producing, producing films, no matter what they are, and seems to expect that the showman is going to buy as many as he likes to "turn out." This was alright when manufacturers were few and far between, but now they seem to crop up like mushrooms and *all expect to do as well as the pioneers* at profit making, whether the films they turn out are rubbish, as too many are, or a credit to the firm making them and using them.

The manufacturer will never get to the position of being able to say with effect, "I am going to turn out as many films as I like and you must buy them." If the trade want to improve the trade, I would most respectfully suggest that they consider the following "novel ideas":—

(1) When sending out films to sound paying customers, see that they are films that *have been used in your own shows* beforehand and so become second-hand goods; it is so much more satisfactory to pay for films with which the manufacturer has been running his own shows and thus cutting the ground from under his own customers' feet!

(2) In every hundred feet of film, be sure to place at least 25 feet of sub-title, as showmen like it so much, especially if the sub-title as well as the picture has a nice large trade mark in the centre of it, indicating to the showman's rivals where to get that nice film.

(3) Never under any conditions keep any "replacements" in stock for the poor operator; he is not supposed to have a breakdown at a busy time, furthermore, it doesn't matter if he can't keep his doors open till the "manufacturer" writes to the other end of the country for the desired replacement.

(4) When issuing your weekly list of new films be sure to exaggerate to the utmost of your powers the "thrilling," "splendid," "magnificent," etc. etc. etc., incidents depicted on such film, more especially the "beautiful photographic and stereoscopic qualities" of same, because if you don't, the poor ignorant showman may not notice that such exist.

(5) Whatever you do, be sure and open plenty of shows of your own, if possible quite near to your present customers' existing shows, not forgetting that you can use films, like eggs, "fresh every day" and when you have used them "on your own" you can send them out as "new goods" to the showman.

Mr. Editor: My opinion is that things find their own level, those that give bad shows suffer for so doing, but the manufacturers of films are no more likely to succeed in this scheme than a bootmaker would be who expected his customers to bring back worn out boots or a maker of stage wigs to demand that no wig should be worn which was not in good condition. If one man gives a bad picture, it makes it all the better for the man that gives a good one; *this I can prove easily* and although I run nothing but the best I consider that the boy who can afford a penny only for a show and is satisfied that he gets his moneys worth, is just as much to be catered for as the lady or gentleman willing to pay more for a better show. Penny shows must exist and I think that even the manufacturer will admit that a penny show cannot be run with good films; it could not be made to pay. There are many grades of excellence in every kind of show, kinematograph or otherwise, and in my opinion it is simply waste of time trying to revolutionise trade in the manner suggested.

Yours faithfully,

"COMMON SENSE."

P.S.—I ought perhaps to say that I have not, and probably never shall, have any connection financially with a "penny show," but I consider that the "penny show" is like the workman's beer, *a necessity*.

[This leading showman's remarks are a little sweeping. Doubtless there are one or two firms guilty of *some* of the practices, but he does not mean to suggest that these are common to all makers?—ED.]

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To the Editor, "Kinematograph and Lantern Weekly."

Sir,—We do not believe it is possible to decide when a film is no longer fit to exhibit by the length of time it has been published. A film may be run for 16 weeks with one show per evening, or 16 weeks with four or five shows per day. A film may be unfit after 4 weeks exhibiting, on the other hand it may be used with care on good machines for a considerable length of time. Therefore the life of a film cannot be decided by the number of weeks issued.

Further, we do not believe any scheme is practicable whereby films are to be returned at the end of a given period to the manufacturer, and cannot see that such a scheme in operation would materially benefit the English manufacturers for any length of time, having in regard the already available source of supply from continental houses. Naturally, the imported film would increase rapidly if it was decided to restrict the sale of English subjects as suggested, and signs are not wanting that many capable producers are already on the alert in this respect. In our opinion the showman is the best judge as to what films he shall run and for how long. We are not in favour of endeavouring to dictate to the man who comes into direct contact with the public, and the man who desires to make money will naturally keep his show supplied with films of recent production according to his own views and experience.

The existence of a few men who are so shortsighted as to run their exhibitions with old films, hired from some hole and corner top floor firm, is no argument for such a scheme as suggested in your journal, which will in no way clear the business of such men.—I am, Yours, etc.,

W. F. Butcher.

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To the Editor, "Kinematograph and Lantern Weekly."

Sir.—I have read, with very great interest, your article concerning the possibility among the English makers of selling films and retaking same with a rebate after a certain period of time, this in order to avoid an excess of films on the market. You ask for my candid opinion as to the likelihood of French makers consenting to this.

The commercial system in France is generally subordinate to "You commence first and I'll see," and, as a rule, every business firm being jealous one of the other, I do not expect the least cohesion amongst any of them.

This precise question of retaking films has been raised at the last meeting of the French Kinematograph Syndicate of Makers, newly formed, and was almost the cause of its breaking up. Every maker thought the idea worth adopting, but ah! who was going to commence? Finally, this question was put off until the Grecian Kalends.

My opinion, if you ask me to give it candidly, is that the makers have not sufficient confidence in one another and that each one would be ready to adopt the system, provided that a guarantee of the destruction of old films could be obtained. Until then this question will be dropped.—I am, etc.,

Your French Correspondent.

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To the Editor, "Kinematograph and Lantern Weekly."

Sir,—I was interested in your article in a recent issue on "Trade Revolution." I think it is about time something was done to stop so many little pettifogging shows starting. In West Hartlepool, for instance, when we opened here there wasn't a picture show within miles of the town, but during the twelve months we have been here no less than nine shows have opened. The worst of it is, the amateurs start and after a few weeks, finding they are losing all their capital, commence issuing penny tickets, thus making the public look on picture entertainment as a cheap, low-class affair. If the manufacturers would hire their films and charge a substantial sum for the hire, say £3 per thousand, it would tend to stop these amateurs. These people seem to run away with the idea that all they have to do is to get a hall and then stand at the entrance and take the money, with the result that there is a breakdown, sometimes an accident, and the audience come away disgusted, no doubt the majority of them thinking all picture shows are the same. I have no hesitation in saying that in twelve months time, if the business is run on the same lines as now, moving pictures will be killed.

I am, Yours, etc.,

West Hartlepool. F. Hill.

## MOTOR CAR EFFECT.

To the Editor, "Kinematograph and Lantern Weekly."

Sir,—Can any of your readers inform me in the next issue of the Weekly how to produce a sound imitating a motor car in motion for animated picture effect?—I am, Yours, etc.,

"Handy Boy."

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## FILMS OF ARMY AND NAVY BOXING.

To the Editor, "Kinematograph and Lantern Weekly."

Sir,—With reference to your paragraph on page 675 in last week's issue, I beg to say that the film of the Navy and Army Boxing Competition was photographed by myself for Mr. Johnson with my special F1·5 lens. The negative was developed and a print made by my firm, The Warwick Trading Co. Ltd. You may well say it is "one of the finest representations of any boxing scenes ever taken," and I challenge any one in the business to produce so good a result unless they have a lens made at the same aperture as the one I used.—I am, Yours, etc.,

J. B. McDowell.

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### Kinematograph Rights of Burns-Johnson Fight.

Mr. S. E. Prott, representative in this country for Mr. C. Spencer, of the Lyceum, Sydney, Australia, informs us that he has, by the last mail, received advices that Mr. Spencer has been granted the sole rights of kinematographing the great glove contest between Tommy Burns, the heavyweight champion, and Jack Johnson the negro, on Boxing day, in the open air at the Stadium, Sydney. Mr. Prott, who recently arrived on this side to open a buying office for Mr. Spencer, asks us to state that he is open to treat with showmen or others for exclusive rights in the subject for various parts of this country. Mr. Prott would also be glad to hear from film makers and other traders who have anything good to offer. Pending the opening of an office his address is 15, Elgin Avenue, Maida Vale.

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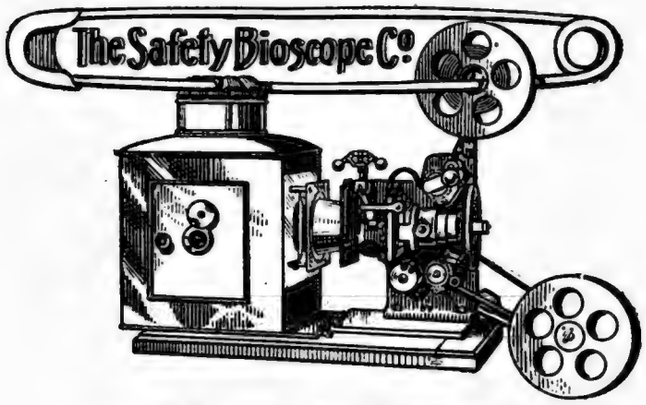


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## WATCH OUR PICTURES.

# Limelight Jets and their Capabilities.

By J. Hay Taylor.

*For various reasons we have asked* Mr. J. Hay Taylor *to treat certain parts of this subject as from an Editorial point of view.*—Ed.

A correspondent expresses himself very strongly on the above subject after purchasing a jet from the maker. He explains that although the maker advertised that one of his brands of jets would give a particular candle power (i.e., 2,000 c.p.), he failed to get anything like it. This jet the purchaser proceeded to test carefully, and yet under the best conditions could only obtain about one half of the advertised candle power and that, as he explains, at practically bursting limit; after reaching 860 c.p. it roared like a locomotive blowing off. so that the extreme limit of this particular jet used under conditions where the public are present was therefore practically 850 c.p. instead of the 2,000 advertised, and naturally expected by the purchaser in return for his money.

It is not everyone who is in a position to check the actual candle power given by a jet, but in this case our correspondent provided himself with a micrometer gauge to measure the bore of the nipple in thousandths of an inch, a water gauge seven feet long to measure the pressure of gases in inches of water, an upright rod with heavy base, and a candle known to be a standard candle; the tests were made in a room darkened and conveniently arranged for the purpose.

On the assumption that a certain jet fitted with a certain sized nipple should, under proper conditions, always give approximately the same candle power, provided the pressure of the gases be supplied at a given pressure, our correspondent, who resides abroad and is in a large way of business, makes the suggestion that we draw up a table (after submitting the leading jets on the market to actual trial) give the name of each and the exact candle power which is obtainable with certain sized nipples and under given pressures of gases, the highest limit being reached when the roar becomes such as to prohibit its use in a public hall.

Now, looking at this matter from every point of view, to issue such a table to the public, one is very much inclined to see visions, to put it mildly, of discontent, to say nothing of law cases. Imagine what the maker of a certain jet would say, who advertises his jet as giving 2,000 c.p., to find on our table that we gave the extreme maximum as 850 c.p. In all probability he would institute legal proceedings to claim damages for his loss of custom through our so-called misstatements, and unknown expenses would be incurred in endeavours to prove each side right. Many other troubles would arise, the trade would take sides, and in the end—well!

We will, however, do our best to aid our readers, who, of course, are the customers of our advertisers, and in addition to showing how to compute candle power, we have a little suggestion which the makers themselves might take up, perhaps in a modified form.

Before going into this part, however, we would like to mention that some years ago a learned society held a jet competition, the outcome of a challenge from a gentleman as to whether anyone could make or supply a jet capable of giving more light than one he possessed. Several makers responded to the challenge and the eventful evening arrived. It was decided to mention no names, but each jet was given a number from 1 to 12. The light from these jets was projected in pairs, and to quote the report issued at the time, "The intensity of the various lights was determined with care by umpires of repute, but like many other trials of strength, it ended in what may be termed a word war among many of those present. One thought he did not have sufficient indulgence, another that his name had been left out. another again found fault with the construction of the meaning of certain questions that he asked, saying he meant one thing, whilst others evidently thought he meant something else. Anyhow, seeing that various sized nipples were employed, thus causing various proportions of gas to be used, varying from five to twenty feet per hour, it was very difficult to determine which was in reality the best. If the trial was to determine which jet produced the greatest amount of light, irrespective of any conditions, then it was a simple matter; but in order to arrive correctly at the qualities of a jet, it has been suggested that the jet which gave a light satisfactory for general exhibition purposes with the minimum consumption of gas should be considered the best.

A horse may be strong, so may be a domestic flea, but if one were asked which was the stronger, would it be correct to say the horse? In comparison to its size, the flea is proportionately many times as strong. The mixed jet which gave the greatest amount of light consumed about seventeen feet of gas per hour—this, of course, with a large nipple—whilst the lowest amount used by any mixed jet was eleven feet; whereas a saturator with a small bore, in conjunction with ether, used only about four feet of gas per hour. Yet with all the gas expended in the former case, and the large size of the nipple, the illuminating power of the very finest mixed jet was only four times as great as the saturator with the small bore, and using about a quarter of the gas.

To publish the names of the makers of the jets would hardly be right, but the following table shows the results which were not without interest, especially to those asembled.

| | | Cubic feet of gas consumed per hour. | | Relation of illumination in terms of— | | | | | Results arranged in the order of illuminating power. | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Order. | No. of Jet. | Coal Gas. | Oxygen. | The less. | The greater. | No. 3. | No 8. | No. 5. | No. of Jet. | Ratio. | Oxygen. | Coal Gas. |
| A | 1 | 6·50 | 7·23 | 1·00 | ·75 | ·75 | ·74 | ·44 | | | | |
| | 3 | 7·60 | 9·15 | 1·34 | 1·00 | .. | ... | ... | 5 | 1·00 | x | 10·25 |
| B | 2 | 5·50 | 6·40 | 1·00 | ·99 | ·99 | ·98 | ·58 | | | | |
| | 3 | 5·80 | 9·60 | 1·11 | 1·00 | ... | .. | ... | 12 | ·95 | x | 10·00 |
| C | 8 | 7·80 | 8·32 | 1·21 | 1·00 | | | | | | | |
| | 3 | 8·00 | 8·64 | 1·00 | ·99 | ... | ·99 | ·59 | 7 | ·72 | x | 9·77 |
| D | 8 | 9·58 | 9·60 | 1·51 | 1·00 | | | | | | | |
| | 4 | 7·60 | 9·34 | 1·00 | ·66 | ... | ·66 | ·40 | 8 | ·60 | x | 10·25 |
| E | 8 | 9·87 | 9·60 | 2·15 | 1·00 | | | | | | | |
| | 11 | 5·75 | 5·28 | 1·00 | ·46 | .. | ·46 | ·28 | 3 | ·59 | 8·64 | 8·00 |
| F | 8 | 10·25 | x | 1·00 | ·60 | ... | ... | ·60 | | | | |
| | 5 | 9·66 | x | 1·65 | 1·00 | ... | ... | ... | 2 | ·58 | 6·40 | 5·50 |
| G | 7 | 9·77 | x | 1·00 | ·72 | ... | ... | ·72 | | | | |
| | 5 | 9·50 | x | 1·38 | 1·00 | ... | ... | ... | 6 | ·54 | 6·01 | 5·83 |
| H | 9 | 6·40 | 6·18 | 1·00 | ·38 | ... | ... | ·38 | | | | |
| | 5 | 10·00 | x | 2·66 | 1·00 | ... | ... | ... | 1 | ·44 | 7·23 | 6·50 |
| I | 12 | 10·00 | x | 1·00 | ·95 | ... | ... | ·95 | | | | |
| | 5 | 10·00 | x | 1·05 | 1·00 | .. | ... | ... | 6 | ·40 | 5·50 | 6·00 |
| J | 6 | 5·83 | 6·01 | 1·00 | ·54 | ... | ... | ·54 | | | | |
| | 5 | 10·00 | x | 1·85 | 1·00 | ... | ... | ... | 4 | ·40 | 9·34 | 7·60 |
| K | 5 | 10·25 | x | 2·50 | 1·00 | | | | | | | |
| | 6 | 6·00 | 5·50 | 1·00 | ·40 | ... | ... | ·40 | 9 | ·38 | 6·18 | 6·40 |
| L | 5 | 10·25 | x | 3·90 | 1·00 | ... | ... | 1·00 | | | | |
| | 10 | ETHER | 4·16 | 1·00 | ·26 | .. | ... | ·26 | 10 | ·26 | 4·16 | ETHER |

x Denotes that more than 10 feet of gas was being used.

To test candle power is not a difficult proceeding. There are two simple methods of doing this, details of which we give. It must be borne in mind that it is first necessary to obtain our standard candle in order to make sure of our one

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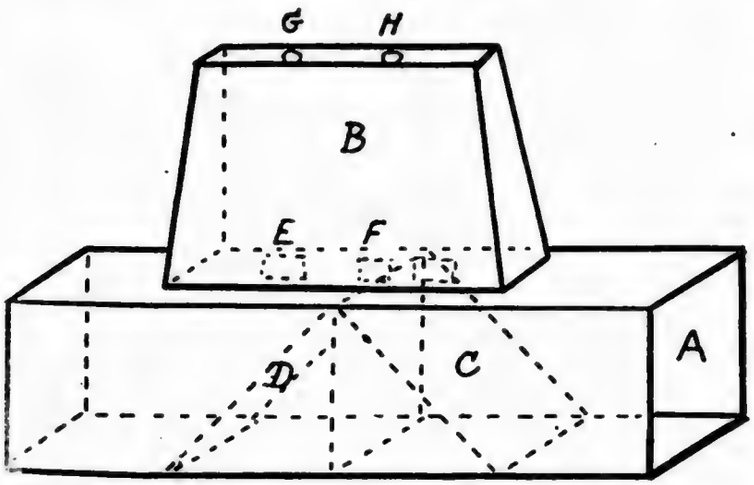
candle power. For general purposes this may be taken as a sperm candle weighing six to the pound, burning at the rate of 120 grains to the hour.

A rod fastened upright in a stand is stood at a short distance from the screen in such manner that its shadow will be cast upon the screen by the illuminant to be tested. If now the candle spoken of be held at any distance, but at one side of the stronger light it will also cast a shadow of the rod upon the screen so that we will have two dark lines or shadows of the rod. Meantime these will appear of different density, but as we draw back the illuminant giving the deeper shadow or, if convenient move the lesser illuminant nearer the rod, it will eventually be found that although the two illuminants are at different distances from the rod, yet they both cast a shadow of apparently the same density say side by side. The intensity of the two lights will be proportional to the squares of the distance from the shadows. Thus, if after measurements are taken, the light be found to be ten times as far from the screen as the candle—both shadows being then of the same density—the illuminant being tested may be termed as of 100 candle power. With this method care must be exercised so as to make due allowance for reflected light because to a slight extent each shadow is illuminated by the other light.

A more certain method of testing candle power is by using a little apparatus termed a Ritchie's Photometer. The apparatus is easily made by anyone handy with domestic tools.

A cigar box can be converted into a Photometer without much trouble. The principle will be seen in the illustration.




In the centre of the box A secure two mirrors at an angle of 45 degrees after the style shown at C D, the ends of the box must of course be left open. On the top of the box at E and F are two holes which can be covered with oil paper, although any translucent material will answer the purpose. Upon the top of the box is erected a cone B. An old fashioned closed stereoscope will be found to answer admirably, but whatever style of cone is used, there must be two holes at which the eyes can be applied. In use this photometer is very simple; the standard candle is placed at one end and when the eye hole is looked through the oil paper or translucent material at E or F as the case may be will be found illuminated. The light to be tested is then projected into the other end of the box and the two lights are then moved too or from the box until both discs E and F appear equally bright when the eyes are applied at G and H.

Of course, the two lights will be at different distances from the apparatus, so we must divide the greater by the smaller and square the result. Thus if the stronger light be twenty feet and the candle only two feet, we get 20 divided by 2, viz., ten, and ten multiplied by itself gives 100. Under these circumstances, the candle power of the illuminant being tested will be 100 c.p.

Our definition of a standard candle power is that defined by Act of Parliament, but for extremely fine calculations this is not sufficiently exact, so to affect calculations with absolute accuracy Prof. Crooks invented, about thirty years ago, a most elaborate form of lamp, but the standard candle spoken of is sufficiently accurate for all purposes required in connection with the projectton of pictures.

Now a word to dealers or manufacturers. A limelight jet is a scientific piece of apparatus, and, as such, it becomes one to ensure that its behaviour is such that will maintain the repute of the maker. Many, shall we say foreign, jets are put on the market after the following style:—A number of tubes are cut a certain length and screwed, a number of nipples turned, likewise taps and mixing chambers; the various parts are then screwed together and packed up by the dozen. The demand for a cheap article necessitates this.

Would a maker not find it to his advantage to number each jet (his superior jets we will suppose) and issue a certificate guaranteeing approximately so-and-so candle power, if the pressure of gas is so much, and the nipple of a given size. Each jet would have to be individually tested and charged for accordingly, but there are many lanternists who would gladly pay double the present price for an article issued by a reliable firm which they could depend upon as behaving according to its certificate. We happen to know of one gentleman who is willing to buy a dozen under those conditions. We throw this suggestion out for what it is worth and do so in response to letters received from users of jets. Cheaper and untested jets would still be sold in large numbers, but in these days of exactitude and specialisation has the time not arrived when dealers can follow the suggestions of many of our readers? Now that we have openly broached the subject, we should be pleased if we could hear the voice of more of our large army of readers.

We are quite aware of the argument that with the same jet an experienced operator will obtain a better light than one who is not so experienced simply by what is termed humouring the jet, but this variation only applies within the range of a limited candle power.

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A roaring comic. Going on night duty—stage struck.
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# Sweet Liberty.

The Convict escapes from prison and the film depicts the catastrophes that befall him. He falls into all sorts of calamities. He gets into a builder's van for security. While there a load of rubbish is shot over him. He gets out of that very quickly, and after a heap of other experiences, he eats poisoned meat. We leave him creeping back to the prison again. Arriving there he falls on the neck of the Warder.

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### *Sweet Smiling Faces.*

A Side-splitting Novelty. The long-faced shop assistant—cured—too cheerful—sacked.
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| 320 | Tramp's Daughter ... | 511 |
| 325 | Nick Carter 11 ... | 730 |
| 323 | An Indian's Honour | 664 |
| 328 | Kind Hearted Bookblack | 400 |
| 342 | The Gipsy's Revenge | 429 |
| 332 | A Mother's Fault ... | 770 |
| 343 | The Poisoned Bouquet | 467 |
| 345 | Broken Heart ... ... | 813 |
| 315 | Son of a Sailor ... | |
| 358 | Nick Carter No. 111 False Coins ... | 630 |
| 367 | Jilted Woman's Revenge ... ... | 560 |
| 377 | Smuggler's Son ... | 593 |
| 380 | Mohawk's Revenge .. | 445 |
| 381 | Heart of a Gipsy ... | 495 |
| 382 | Just Plain Folks ... | 575 |
| 383 | Little Mother ... ... | 620 |
| 399 | Retribution ... ... | 645 |
| 392 | Ambulance Dogs ... | 752 |
| 393 | Vampires of the Coast | 577 |
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| 408 | Postman's Daughter ... | 420 |
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| 41 | Dynamiters ... ... | 775 |
| 419 | Sunshine after Storm ... | 890 |
| 420 | Champion House Dog | 316 |
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| 422 | Old Schoolmaster ... | 515 |
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# Remarkable Film Subjects.

**No. 17.—For the Peace of the Family, (Itala).**

**No. 18.—Christmas, from the Birth of Christ to the 20th Century.**

This week the Itala Company, who are represented in this country by Hepworth's, through the agency of the latter, place on the English market a comic film which will be generally voted one of the liveliest laughter provokers marketed for some time. The title is "For the Peace of the Family," and in the first scene a man is struggling with his collar stud when his wife enters and comes to assist him. Not being able to manage he flings himself passionately down on the couch, only to rise up immediately with a yell. He has sat on his wife's hat and regretfully brings away the hat-pin in part of his anatomy. Pulling out the pin he throws the hat on the floor and jumps upon it, much to his wife's consternation. She screams out in anger and Ma comes to her aid, giving her son-in-law a piece of her mind—with emphatic blows. He rushes from the house wondering how he can once again bring peace to his home.

He makes for a florist's and buys a beautiful plant and journeys off with it to the nearest milliner. Leaving it outside he goes in to purchase a new hat for his wife. While he is inside two kiddies steal the plant and run off with it. When the man comes out with the millinery box he is astonished to find the plant gone, and placing his box on the ground rushes down the street. The kiddies take the plant safely along until they see a man reading. Pulling out the plant from the pot they drop the latter on the ground and crash the man's hat over his eyes with the plant. Then with a few extra whacks on the man's head they drop the weapon on the ground and point upward as if the pot had come from one of the windows. The man, believing the kids, picks up the plant and rushes to the door of the house where the housekeeper is sweeping. Explaining in heated language his complaint, he dashes up the stairs, the man with the raised broom after him. The owner of the plant arrives on the scene only to be told a man has just taken his belongings upstairs. As he speaks to the boys, a young lady from the shop runs up and hands him the hat-box left behind. Thanking her, he tips the boys to mind it for him while he rushes after the man.

Meanwhile, inside the house a frfghtful row is proceeding. All the men rush into a young couple's room, and fight one another indiscriminately. Ultimately the two men are ejected by the housekeeper and his master, who throw them head over heels down the stairs into the street. The two men, looking perfect wrecks, commence an explanation, which ends in the plant being restored to its owner minus the pot, after a substantial settlement for damage. Taking the box the boys hand him, he makes for home chuckling and hoping for peace at last.

When he enters the room where the two ladies are awaiting him, he gives his wife the delapidated plant as a peace offering, but she spurns the gift. He next places the hat-box on the table, and both women are agitated at the prospect of the new hat. To his astonishment he pulls out a horse's sun-bonnet, which makes the women furious, and the next quarter of an hour is a very bad one for the poor man.

### Christmas from the Birth of Christ to the 20th Century

It seems only yesterday that we were noticing a batch of Christmas subjects, yet we are again within hail of the festive season and may shortly expect a profuse crop of seasonable films, though the makers are not so early with their efforts as last season, when, we remember, quite a number of Christmas films were offered to the trade during November. So far this year, in our travels in filmland, we have only come across one typical Xmas number and that bears the title which appears above.

In attempting a presentation of the origin and history down to the present day of the Christmastide festival, Urban's have undertaken a task, the magnitude of which will easily be understood. So many beautiful legends —some admirably suited for living picture representation—form part of the subject that the task of making a selection in order to bring the length of the film within reasonable limits could not have been an easy one. As it is, the religious and convivial aspects of the occasion are each in evidence in the film.

The opening scenes are not the least striking—the first showing angels announcing the birth of Christ—a pretty effect of the figures ascending amid the falling snow being given, and the second illustrating the Nativity, the adoration of the wise men of the East, etc. The colours in both scenes are very striking.

The Early Christian Era is next illustrated, another striking scene, enacted amid charming natural scenery, showing how the vision of the Virgin and Child appeared to a party of warriors and priests grouped about an altar. The colours here again call for notice.

The Legend of Fra Angelico, who fell asleep on the platform which he had mounted in order to paint a fresco of the Holy Family, and awoke to find that his work had been done by angelic hands, next receives attention. Here the staging is very striking.

Various other historical scenes are followed by illustrations of modern celebrations in France and England. The picture of An Old Time English Christmas, with the Yule log very much in evidence, and with its charming picture of the guests in last century costumes executing the minuet and Sir Roger de Coverly, will certainly prove one of the most acceptable of the series. The subject ends appropriately with the Christmas bells ringing out "Peace upon Earth."

# ITALA FILMS.

## TORINO, CORSO CASALE 91, ITALY.

Publishing Day, Nov. 28th.

## For the Peace of the Family.

No. 239 Length, 485 feet. Price £8 1 8.

The above film is of exceptional merit, and is one of the finest comics ever produced. It is quite impossible to resist the amusing situations.

## The Providence of Chance.

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## The Milk Industry on the Italian Alps.

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FROM OUR OWN CORRESPONDENT.

### What will To-morrow bring forth?

It is certain that for several months the kinematograph trade has been labouring under difficulties which have greatly hindered its development; France is the country that has probably suffered most, and requires immediate changes so as to remedy as much as possible the present state of things. The facts are already established that there is a glut of old films, that the new ones issued find a difficult sale and that the stock of films of all our important editors tell heavily in the balance sheets in the item "Profit and Loss."

Furthermore, the badly managed system of selling or letting out of films has considerably damaged the business relations of the makers and the showmen.

It is absolutely necessary that this must be altered if we do not wish to bring about the end of one of the most interesting of French industries and instead of recriminations, immediate joint action must be taken.

Several of our leading Kinematograph personalities seem most particularly anxious to struggle against the current and I am pleased to mention, amongst others, Mr. Stuart Blackton of the American Vitagraph Co., to whom I had the pleasure of being introduced by my friend, Mr. Reader, the manager, in France, of this most interesting firm.

Mr. Stuart Blackton is the personification of the up-to-date American business man. His reception is most winning and you at once have the impression of a man who knows his business thoroughly. He has been here for several weeks and has already had several long interviews with Mr. Charles Pathé, Mr. Gaumont, and has provoked a meeting of the Syndicate of Makers during which several very interesting questions were discussed which will no doubt shortly lead to an arrangement for the welfare of the trade on the Continent. Mr. Blackton is absolutely of the opinion that the great success of the moving picture trade in the United States is due to the system lately adopted there, viz: the retaking of the films sold, with a rebate and their destruction after.

Mr. Blackton is perfectly convinced that this is the only remedy for the state of things on the Continent, and I am certain that he will have found the means of implanting this system here before returning to the States.

As he has promised to call on the Editor of the KINEMATOGRAPH before sailing our readers will soon hear something interesting irrespective of this article.

### Non-Inflammable Films.

It was announced, at the last meeting of the French syndicate of the Editors of films that the Eastman Kodak Co., was going to introduce non-inflammable films at the commencement of 1909. This is of the greatest importance and requires confirmation.

Should this be true, as we suppose, we should be pleased to hear under what conditions the sales will be affected. Will Mr. Eastman supply every manufacturer? What will be the price of the films and above all what will be the steps taken by the public authorities?

We can easily imagine that the police laws will force the exploitants to use these films only, for the safety of the public against fire. Will there be a delay given to the exploitants to get rid of the inflammable films as well as to the editors and hirers who would be ruined if an immediate measure were taken to this effect?

I sincerely hope that the syndicate of makers will be sufficiently united so that Mr. Eastman need not throw in the scales the weight of his authority, the quality of his films and the general influence of his well known reputation.

A liberal free market is our motto.

(From the *Cine-Journal*.)

The Director of the "Theatre Francais," and Member of the Academy, Mr. Jules Claretu give his opinion of Kinematography in one of his articles in the French *Times*.

As I was returning home the other evening after a hard day's work, he says, I met a friend who asked me:

"Have you seen the artists?"

"Which artists?"

"Why, my dear sir, a 'bus full of artists all dressed in Louis XIII costumes, felt hats with feathers, and immense boots! At first we thought Sanger's Circus was giving a performance but afterwards found out it was a troupe of comedians going to be kinematographed in the forest of Fontainbleau where the drama 'A duel in the time of Richelieu' was about to be played. Alack, a day! the Kinematograph the momentary passion without which the country circuses cannot exist! The Kinematograph, which reigns over all and threatens to dethrone our best theatres the public being satisfied with the picture of our leading stars thrown on a sheet of calico. The Kinematograph which is the theatre of the future, the theatre of to-morrow, and it is a pity to say that actors of the highest reputation are pleased to lend their talent to this new art.

The suburbs of Paris have become Kinematograph rehearsal rooms and when a policeman is about capturing a burglar who is trying to escape with his booty he will simply say: "Dear sir, kindly let me go, can't you see I am simply rehearsing for a moving picture. . . ."

### Appliances for Patents.

Lysikiewicg, S. and J. Kinematograph without scintillation

George Hue. Process for manufacturing photographic and kinematographic films.

Gillon, A. Improvement in photographic machine for taking moving pictures.

Bisard, A. Synchronism for phonograph and Kinematograph regulating the speed of the second by the speed of the first.

C. Rosi. Mechanism for passing films in Kinematographs.

Demailly, L. Projection on mirrors or canvas in full daylight and by transparency.

A. Mundviller. Stereoscopic Kinematograph doing away with all trepidation and giving plans in relief.

C. Dupiers. Process for manufacturing Kinematographic films.

J. Cluny. Improvement in a stereoscopic apparatus.

J. Arnold. Process and apparatus for moving pictures.

A. Leveque. Projector.

### Financial Review of Shares.

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| Cinema Exploitation | do. | 20·50 | 21·50 |
| Cinema Halls | do. | 39·00 | 40·00 |
| Cinema Omnia | do. | 100·00 | |
| Cinema Theophile Pathé | do. | 20·50 | 21·50 |
| Etablissements Gaumont | do. | 140·00 | |
| Films d'Art | do. | 338·00 | 339·00 |
| Phono Cinema Pathé Freres | do. | 962·00 | 970·00 |
| Phono Cinema "Lux" | do. | 80.00 | 83·00 |
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Salem, Mass.
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Singapore
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**PHILIPPINE ISLANDS**

# New Films and their Makers.

## London Cine. Co., Ltd.

This week's new film by this company, entitled SUNDAY IN DOWINEZ," is a quaintly interesting set of pictures, depicting all the most salient features of the little known industry of Sardine fishing. The local color of Brittany pervades each picture, and there are some wonderful night effects introduced. The film is decidly novel and interesting and is amongst the best productions by this enterprising firm.

## The Caumont Co

The Elgé list of new films is never a short one and this week as ever there is a multitude of good things from Chrono House. A WORTHLESS HUSBAND is an interesting dramatic with many good scenes. THE MAGIC HOOP is a trick subject which is not lacking in humour and another comic film depicts a policeman's adventures under the title ROBERT'S NIGHT AT THE THEATRE. Full details of these and other subjects may be obtained for the asking.

## Edison

EDISON MFG. Co Ltd. Edison Works Wellesden LONDON N.W.

THE ARMY OF TWO is an historical film dealing with an incident in the American Restoration. During a wave of patriotism the old lighthouse keeper teaches the girls to play fife and drum and to shoot straight little knowing that it would ever be necessary to put their knowledge to use. Five years after whilst walking along the cliffs the enemy put in an appearance. and watching a landing party the two girls find the lighthouse defenceless, so prepare for a seige. Attempting to scale the cliff the attacking party are repulsed. Planting the Stars and Stripes the girls play Yankee Doodle on the fife and drum and after further attack the enemy retire. An officer however, gains the top of the cliff but is wounded and then taken prisoner. He is nursed by one of the girls and falls in love with her. His offers of marriage are however refused until he swears allegiance to the enemy's flag and so all are happy.

---

A FOOTBALL WARRIOR tells the story of Strongheart (an all round good fellow) son of an Indian chief, student in an Eastern college who becomes the idol of the fooball team. Whilst going through a course of preparation for the game, a horse runs away with the rider— who is the belle of the college—and our hero displays his courage by rescuing the girl from the dangerous position, The admiration she shows and the gratitude she expresses to our hero causes an intense rivalry between her lover and Strongheart. During the progress of the great game of the year with a rival college Strongheart is forced to retire owing to a treacherous blow from his rival. Carried to the training quarters he is nursed by the heroine, who keeps him informed of the progress of the game as she stands at the window. The game is going against the home team so with one great effort Strongheart rushes on to the field and scores a point and thus saves the game. Carried once more to the training quarters the doctor finds a knife thrust under his arm. Strongheart refuses to give information as to the culprit, but—with Indian stoicism—bides his time, and at the supreme moment, when facing his rival for the woman he loves, he gains a triple victory.

## Vitagraph Company of America

A dramatic Vitagraph story is entitled HER NEWSBOY FRIEND. A young workman and his sweetheart part at the factory gate. The girl enters the building and goes about her duties in the office, and while thus engaged a well-dressed but villainous-looking man enters and asks a question. She replies and he walks away, glancing back at her as he goes. At this time a little newsboy enters the office, offering his papers for sale. The villain gruffly refuses and pushes the youngster away; the girl calls the boy, buys a paper, and divides her lunch with him. After finishing his business, the man, about to depart, seeks and is given an introduction to our heroine. He hands her his card, bows profusely and leaves. That night a messenger boy delivers a large package of roses to the young lady, on the card attached being the name of her new acquaintance of the morning. In a short time her workman lover enters, spies the roses, and in a fit of jealousy leaves the house. The lovers pass each other on their way to work, but neither speaks. At the factory, while at her work, the girl receives another


Telegr. Address: "NORFILCOM, LONDON." Telephone: 172 City.

# NORDISK FILMS Co.

18 CECIL COURT, CHARING CROSS RD., W.C.

Works: Copenhagen, FREE-PORT. Branch Offices: BERLIN, PARIS, NEW YORK, GENOA, VIENNA.

| | |
|---|---|
| THE TWO VIOLINS, | 659 feet |
| FALSE SUPERINTENDENT, | 571 feet |
| CHAMPION BOXER | 328 feet |

For descriptions see "New Films and their Makers.

**Ask at once for Special List.**

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NO HIRE.

FOUR PENCE per foot nett.

# VITAGRAPH FILMS.

THE FILMS OF QUALITY.

Sold all over the World.

FOUR PENCE per foot nett.

## Her Newsboy Friend.

*Copyright, 1908, by the Vitagraph Company of America.*

A splendid drama in which a newsboy, who is befriended by a factory girl, repays the kindness by thwarting the plans of a designing villain, and effecting a reconciliation with her lover.

Code Word "Newfri." Length 985 feet.

ANOTHER POSITIVE WINNER.

## Richard III.

### A Shakespearian Tragedy.

*Copyright, 1908, by The Vitagraph Company of America.*

A grand reproduction of Shakespeare's sublime tragedy. A magnificent subject, surpassing in every detail all previous efforts. The most powerful effusion of Shakespeare's genius, elaborately staged, gorgeously costumed, and superbly acted.

Code Word "Ricard." Length 990 feet.

SELLING AGENTS:—Spain, Barcelona; Hungary, Budapest; Italy, Turin; Argentine Republic, Buenos Ayres; Germany, Berlin and Hamburg; Denmark, Copenhagen.

Telephone 14277 Central.

Note Change of Address:

THE

## VITAGRAPH COMPANY OF AMERICA,

25, Cecil Court, Charing Cross Road, London, W.C.

Telegrams: "VITGRAF, LONDON."

NEW YORK: 116, Nassau Street. CHICAGO: 169, Randolph St. PARIS: 15, Rue St. Cecile.

box of flowers, with a note in which the writer (the villain) insists on the girl dining with him that evening, stating that he has sent word to her mother, and also that he will call for her at the factory at 6 o'clock. At the appointed time the man appears. They proceed to a disreputable café, take seats in one of the stalls, the waiter is called and drinks ordered. The innocent girl indignantly refuses to drink, denounces her companion, and starts to leave. The villain tries to intercept her, but our little hero enters at this opportune moment, looks defiantly at the group, and departs with the girl. A few days later the employees are leaving the factory, the heroine among them. The villain, who has been lounging about the gate, meets her as if through accident. She refuses to speak to him, breaks away, and goes homeward. The villain, vowing vengeance, starts in the opposite direction. The little newsboy again is on hand, observes the whole proceedings, and starts after the man. His destination proves to be the café of the previous scene, and entering this, the villain bargains with two thugs to abduct the girl. The newsboy overhears the plan, determines to prevent it, and tells the workman of what he has learned. The young lover secures the assistance of the police, and arming himself and the newsboy, starts for the scene of trouble. The young girl comes from work, and finds a letter asking her to come to a certain address. Reluctantly and with a foreboding of trouble, the young girl starts out. She locates the house, approaches the house, and as she reaches it a tough appears and drags the girl inside. The villain rushes out, and throws a cloth over her face. Further violence is prevented by the appearance of the police, who put the thugs to rout and release the girl. The newsboy approaches, and taking her hand, places it in that of her workman lover.

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A historical film is issued by this firm dealing with the Shakespearean tragedy of Richard III. The first scene shows the exterior of the Tower of London. Tressel brings to the dethroned King Henry VI. the news of the loss of the battle of Tewkesbury and the death of the King's son. The Duke of Gloucester (afterwards King Richard III.) enters the Tower and kills the imprisoned King Henry VI. ("Down to hell, and say I sent thee there.") The Duke of Gloucester stops the funeral procession of Henry VI., woos and wins Lady Anne. Inside the palace, Queen Elizabeth and the Duchess of York are weeping over the death of Edward IV. The little Prince of Wales on the throne is visited by his brother, the Duke of York. He jokingly makes a lamb of the Duke of Gloucester, who advises the two princes to live in the Tower until the Prince of Wales is ready to be crowned Edward V., but privately intends that they shall never leave the Tower alive The Duke of Gloucester, now married to Lady Anne, wishes that she were dead. The Lord Mayor of London, urged by the Duke of Buckingham, offers Gloucester the crown, which he accepts, and immediately after orders the two princes in the Tower to be separated from their mother. The Duke of Gloucester, as Richard III., is now seated on the throne of England. He endeavours to persuade the Duke of Buckingham to consent to the murder of the two young princes. Buckingham refuses, and he bribes Sir James Tyrell and two of his followers to smother them. Buckingham now claims his reward for assisting to made Richard the King of England, but Richard, in a rage, replies, "I'm busy, thou troublest me. I'm not in the giving vein." Richard, with his army on the way to battle, is halted by his mother and the Duchess of York and Queen Elizabeth, and cursed for his evil deeds. Catesby brings news of the loss of Buckingham's army and the capture of Buckingham. While Richard sleeps, in troubled dreams the spirits of those whom he has killed visit him and call upon him to "despair and die." They vanish, and he wakes in terror. The closing scene shows the battle of Bosworth Field, showing death of Richard III. and the crowning of the Earl of Richmond as Henry VII., King of England.

---

STOLEN PLANS opens in the work room of an inventor. The inventor's son is sprawled out on two chairs reading a novel. He is totally absorbed in the story as his mother enters, and snatches the book from his hands Father enters, attempts to pacify his wife and gives the boy a coin. He then goes to his work room, where he is visited by the villain and his confederate. The inventor takes a blue print from the safe, which the callers examine. They discuss the plans and offer the inventor a large sum of money for the same. Upon the advice of his wife the inventor refuses the offer. The amount is doubled, again refused, and the papers are put back into the safe. During the call tea has been served, and while the inventor's back is turned, a drug is put into his cup. The villains then depart. In a short time the inventor is seized with convulsions and falls to the floor. The villains return, steal

CRICKS & MARTIN'S

LION HEAD BRAND

FILMS.

HOW JONES GOT A NEW SUIT

A MARVELLOUS INSTANCE OF ANIMAL SAGACITY.

Length 560 feet. Code Word "Suit."

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## Clarendon Film Co.
**Clarendon Road, Croydon.**

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|---|---|
| Puritan Maid and the Royalist Refugee | 610 feet |
| Modern Cinderella ... ... | 380 ,, |
| Nancy, or the Burglar's Daughter .. | 555 ,, |
| Algy's Yachting Party ... ... | 362 ,, |
| A Wild Goose Chase ... .. | 370 ,, |
| The Missionary's Daughter ... | 672 ,, |

## Star Film Co.
**Rupert Court, Rupert Street, W.**

| | |
|---|---|
| The Full Moon .. .. | 180 ,, |
| Her Fairy Prince .. .. | 956 ,, |
| Jewel of a Servant .. .. | 500 ,, |
| The Master of Mystery .. .. | 887 ,, |
| The Marvellous Fountain .. | 600 ,, |
| Fantastical Airship ... ... | 204 ,, |

## Williamson & Co.
**27 Cecil Court, W.C.**

| | |
|---|---|
| *Hunting the Sword Fish ... ... | 265 ,, |
| Electrical Sale .. .. | 312 ,, |
| Passion which Overthrows .. | 622 ,, |
| Peeps into Nature's Realm ... | 590 ,, |
| That Terrible Fly ... ... | 310 ,, |
| The Reconciliation ... ... | 360 ,, |
| Sunshine after Storm ... ... | 890 ,, |
| Great Bargain Sale ... ... | 460 ,, |

## Hepworth.
**17, Cecil Court, W.C.**

| | |
|---|---|
| *Devil and the Cornet ... ... | 250 ,, |
| *Peasant Industries in Egypt ... | 425 ,, |
| *The Wrong Medicine ... ... | 325 ,, |
| Anarchist's Sweetheart .. .. | 375 ,, |
| Professor's Anti-Gravitation Fluid | 350 ,, |
| The Hottentot and the Gramophone | 350 ,, |
| Day with the Elephants ... ... | 225 ,, |
| Dishonest Barber ... ... | 350 ,, |

## Walturdaw Co.
**3 Dane Street, High Holborn, W.C.**

| | |
|---|---|
| *For an Old Love's Sake ... ... | 460 ,, |
| *A Little Hero ... ... ... | 515 ,, |
| Trollhatton Waterfall .. .. | 340 ,, |
| My Son the Curate ... ... | 267 ,, |
| Day in the Kentish Hop-gardens ... | 260 ,, |
| Wanted a Nice Young Man ... | 311 ,, |
| The Trombone Player ... ... | 370 ,, |
| Beautiful Scandinavia ... ... | 320 ,, |

## The Gaumont Co.
**Chrono House, Sherwood Street, W.**

| | |
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| *Worthless Husband ... ... | 604 ,, |
| *Magic Hoop ... ... ... | 330 ,, |
| *Robert's Night at the Theatre ... | 385 ,, |
| *Sweet Smiling Faces .. ... | 231 ,, |
| *Gendarme's Horses ... ... | 263 ,, |
| Sweet Liberty .. .. .. | 355 ,, |
| Animated Matches .. .. | 250 ,, |
| Burglar and the Piano .. .. | 356 ,, |
| Blind Farmer... .. .. | 603 ,, |

## Urban-Eclipse.
**Urbanora House, Wardour Street, W.**

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| *Arrival of King and Queen of Sweden at Portsmouth ... ... | 226 feet |
| *Visit to the Guildhall ... ... | — ,, |
| *Flies Feeding ... .. ... | 135 ,, |
| *Christmas from Birth of Christ to 20th Century... ... ... | 995 ,, |
| *He Would Dance ... ... | 525 ,, |
| *Story of the Silk Moth ... ... | 470 ,, |
| Destruction of Hyderabad .. | 610 ,, |
| Sunny Madeira (Part 2) .. .. | |
| Funchal to Rubacal .. .. | |
| The Poster Chase .. .. | 340 ,, |

## Walter Tyler, Ltd.
**48/50 Waterloo Road, S.E.**

| | |
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| *Nick Carter No. 5 (Eclair)— The Imprints .. ... | 795 ,, |
| *Little Flower Girl and Fighting Parson | 300 ,, |
| *Knock Me .. .. .. | 325 ,, |
| Skits on Songs ... ... | 2 0 ,, |
| Tricky Convict ... .. | 440 ,, |

## R. W. Paul
**33 Leicester Square, W.C.**

| | |
|---|---|
| *How Football Reports are Prepared | 465 ,, |
| The Barry-Towns Sculling Race ... | 285 |
| Daddy as of old ... ... | 340 ,, |
| Doonas Falls ... ... ... | 160 ,, |

## Warwick
**113-117 Charing Cross Road, W.C.**

| | |
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| Our Banana Supply ... ... | 8275 ,, |
| Our Village hold a Marathon Race ... | 422 ,, |
| His First Experiment in Chemistry ... | 510 ,, |

## Vitagraph Co. of America.
**25 Cecil Court, W.C.**

| | |
|---|---|
| *Richard III. ... ... ... | 990 ,, |
| *Her Newsboy Friend ... ... | 988 ,, |
| Stolen Plans ... .. ... | 532 ,, |
| Willie's Fall from Grace .. .. | 360 ,, |
| Tale of a Harem ... .. | 456 ,, |
| Bathing .. ... .. | 456 ,, |
| By a Woman's Wit ... ... | 564 ,, |

## Rosie Film Co.
**"Wrencote," High Street, Croydon.**

| | |
|---|---|
| What William Did ... .. | 470 ,, |
| Percy Wanted a Moustache ... | 440 ,, |

## Nordisk.
**18 Cecil Court, W.C.**

| | |
|---|---|
| *Two Violins ... ... ... | 656 feet |
| *False Superintendent ... .. | 571 ,, |
| *Champion Boxer .. .. | 328 ,, |
| The Stepmother .. .. | 899 ,, |
| Desert Life .. .. .. | 390 ,, |
| The Mafia .. .. .. | 751 ,, |

## Lux.
**R. Prieur, 68 Basinghall Street, E.C.**

| | |
|---|---|
| Tragical Dequisement ... ... | 278 ,, |
| Sending to the Salon ... ... | 331 ,, |
| The Evils of Spiritualism ... ... | 508 ,, |
| The Swimming Lesson ... ... | 337 ,, |
| A War Episode ... ... ... | 498 ,, |
| Fairy of the Fountain ... ... | 400 ,, |

## Sheffield Photo Co.
**95 Norfolk Street, Sheffield.**

| | |
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| An Indian's Romance ... ... | 675 ,, |
| What Willie Did ... ... | 560 ,, |
| The Artful Tramps ... .. | 550 ,, |
| Father's First Baby ... ... | 400 ,, |
| English Flower Culture ... ... | 342 |

## London Cinematograph Co.
**154, Charing Cross Road, W.C.**

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| The Next of Kin ... .. | 655 ,, |
| Molasses Robbery ... ... | 341 ,, |
| Medal of Honour ... ... | 390 ,, |
| Two Tough Kids ... ... | 315 ,, |

## Cricks and Martin.
**London Road, Mitcham, Surrey.**

| | |
|---|---|
| *How Jones Got a New Suit ... | 560 ,, |
| Polly's Excursion .. ... | 310 ,, |
| His Wedding Morn ... ... | 575 ,, |
| A Fight for Honour ... ... | 550 ,, |
| Lord Algy's Beauty show ... ... | 305 ,, |
| Pheasant Farming ... ... | 370 ,, |

## Safety Bioscope Co.
**102, Parkhill Road, Haverstock Hill, N.W.**

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|---|---|
| Navy and Army Boxing Championship | 600 ,, |

## Edison Manufacturing Co.
**100 Victoria Road, Willesden, N.W.**

| | |
|---|---|
| *The Army of Two ... ... | 975 ,, |
| *A Football Warrior ... ... | 900 ,, |
| Minstrel Mishaps .. .. | 880 ,, |
| A Fool for Luck .. .. | 990 ,, |
| The Bridge of Sighs ... ... | 995 ,, |
| Ex-convict No. 900 ... ... | 905 ,, |

## Kamm & Co.,
**27 Powell Street, Goswell Road, E.C.**

| | |
|---|---|
| The Gordon-Bennett Race ... | 394 ,, |
| Mr. Hopkins in the Alps .. | 584 ,, |
| Electric Magnetic Cable Exhibition ... | 604 ,, |

**For the convenience of Buyers, the current week's films of the various manufacturers are now indicated by an asterisk (*) in the above lists. The remaining subjects are arranged in the order of their issue, the most recent being printed first.**


**NEW SUBJECT**

# CLARENDON FILMS.

*To Dealers and all Buyers.*

**It is the SUBJECT that tells.**

**Look Out for New Clarendon Specialities.**

WRITE FOR PARTICULARS.

## The Puritan Maid and the Royalist Refugee.

**No. 186.** **A Romantic Episode.** **Length 610 feet.** **Price £15 5 0**

**Write for full particulars to**

Telegrams—Cinemat Croydon. **CLARENDON FILM CO., Clarendon Road, CROYDON.** Telephone—155 Croydon

the plans, replace them with bogus ones and make good their escape. The wife comes into the room, finds her husband in distress and assists him to his bedroom. The son is called and sent for the plans. When the theft is discovered the household is in an uproar. The boy goes to his father's bedside, and in a very dramatic manner, such as he has read in his novels, registers a solemn vow to recover the "stolen plans." Assuming a female disguise, the boy detective proceeds to a country roadhouse, is busily engaged cleaning the tables as the villians come up the street, and calls for drinks. The disguised boy waits on them, and while the men are talking, he grabs the papers, mounts one of their bicycles and gets away. He reaches the river, gets in a row-boat and is well out in the stream as the villains come chasing up in an automobile. They spy a steam launch, bargain with its owner and starts after the boy. They quickly overtake him, haul him into their craft, and take him to their den, where he is locked in a room. The boy looks about, opens a window, sees a telegraph pole convenient, gets on the window sill, jumps to the pole and slides down. His novel reading comes in in good stead now, and a plan which will become apparent later is concocted. The boy, disguised as an Italian organ grinder, approaches the house from which he has just escaped; it is a resort of thieves. Our little detective bravely enters pay for a bunk, puts down his organ and retires. Outside the building a truck loaded with large packing cases drives up. The villian and his confederate order the cases brought inside. When this is done the boy gets down from his bunk, sneaks up to a table on which his father's papers are lying and grabs them. The villain starts after him, the boy shoots a revolver and immediately the tops of the cases fly off and from each box a policemen pops out. They quickly arrest the villians and march them to prison, while the boy removes his disguise, returns home and restores the plans to his father.

## WILLIAMSON, DRESSLER & Co.

Messrs. Luca Comerio's latest subject, issued by Williamson's thi week, is entitled HUNTING THE SWORD FISH, and introduces some interesting views of sea and shore, in addition to those depicting the catching and dismemberment of the fish. Opening with a view of a sailor ascending the rigging to look for fish, we see boats being manned and proceeding to the attack, the fish being speared and hauled on board, and the sailors at work cutting up the recently living carcase. The film is nicely tinted and of good quality.

---

## CRICKS & MARTIN

This firm issue HOW JONES GOT A NEW SUIT. A gentlema arrives home in the early hours of the morning having dined too we and not wisely, takes the precaution of removing his boots befor entering his house so as not to disturb his wife, who has retired. Hi good intentions, however, prove fruitless, as his somewhat unsteady entry causes the dog to bark and awake the lady, who commences to show her erring spouse the full enormity of his shortcomings by administering a severe drubbing. She is so disgusted with his behaviour that she leaves the room after a struggle, the husband gets into bed, and early the next morning his wife returns, and, determined to teach him a lesson, takes away his clothes and pawns them. Upon arising after a heavy sleep he is surprised to see how late it is, and, springing out of bed, is dumbfounded to find that his clothes have disappeared. Whilst soliloquizing and pacing the room his attention is drawn to his faithful bull-dog, and, well-knowing its sagacity, he explains the situation to it with the result that the dog rushes off to obtain clothes for his master. The faithful animal soon returns with a hat which he has stolen from a gentleman, and, in turn, steals a tailor's dummy ready dressed, and a pair of boots, thus finding his master a complete outfit. Dressing himself in the new clothes, the husband starts out for a walk with the dog, but, on reaching the street, the dog leaves his master and goes in search of his mistress. Meanwhile the various shopkeepers have given information to the police, and, giving chase, catch up to the dog just as he joins his mistress, who cannot understand the meaning of all the excitement, and, although admitting to the policeman that she is the owner of the dog, cannot give a satisfactory explanation of its recent behaviour, and is, therefore, with some difficulty arrested, much to the delight of the husband, who comes on the scene just in time to see the struggle.

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## URBAN ECLIPSE-RADIOS

The papers have been full this week of Mr. F. Smith's wonderful trained flies and the films secured by the Urban Company of these unusual but highly trained pets. We had an opportunity of inspecting the second film dealing with these insects during the week (the first has already been noticed). It is undoubtedly another triumph for the indefatigable searcher after the novel who presides at Urbanora House. The opening gives a greatly enlarged view of a blue bottle feeding—firstly as it took nourishment before coming under Mr. Smith's guidance, from a piece of putrid meat, and then in a much daintier manner, taking honey from the point of a needle. This is an instructive as well as an amusing picture, showing the form of the insect's body and the relative largeness of its trunk with great clearness. Another glimpse shows a bluebottle on a kind of miniature treadmill, and then seated in an improvised chair, nursing a doll made out of the handle of a tooth-brush—a very laughable conclusion.

---

HE WOULD DANCE is the Urban comic contribution for this week. A party is in progress in a drawing-room, and, a lady having given a pianoforte selection to general applause, a dance is suggested and is soon in progress. Among the guests is a desperately clumsy personage who waltzes on his partner's feet more often than on the floor, and is at last angrily told to go away and not to return until he can dance properly. Much chagrined, he goes out in search of instruction, seeking it in vain in a restaurant, where in imitating a professional he falls heavily, and in his bedroom, where he only succeeds in kicking his breakfast dishes ceiling-wards and in breaking a plaster cast. In the street he resumes practice, and kicks his ankle badly, and at last enters a dancing academy, where after some collisions with the furniture and the pianist he gains a rudimentary knowledge of the art. Practising outside a cafe, he upsets some wine over a customer's knees, and is hauled off to the police station by a hastily-summoned policeman. Here his explanations restore good humour, and after handshakes all round he waltzes out into the street and back to the drawing-room, where his hardly-won proficiency is displayed to an admiring audience.

## HEPWORTH MANUFACTURING Co.

A new Hepwix film illustrates PEASANT INDUSTRIES IN EGYPT. The subject opens with dark-skinned natives shaping out clay in the moulds, which are left in the sun to effectively bake into bricks. Next we visit the dyer. The men are seen washing and colouring the goods, which are then hung upon lines to dry. Following come glimpses of Basket Making at Esrep. Sitting cross-legged in little crowds, men and women are seen at work making baskets similar to those used by carpenters. Jewellers Making Anklets are next seen. The Egyptian admires adornment, and one of their pet adornments and one of their pet vanities is the anklet which we see shaped and securely fastened round the owner's leg. The next occupation is Spinning. This is monotonous but useful work, but the women seem to make very little trouble of it and spool after spool is used up as they proceed with the business. A picture of Mat Making in the Fayoum concludes the films. Mat making in Egypt keeps a large number of men busy, and

# MISCELLANEOUS ADS.

**6d. per line (10 words).**
**Three insertions for price of two.**

## SITUATIONS VACANT AND WANTED.

WANTED for North London. Operator with own Bioscope, alternating current Write stating terms, to Hayward, 527, Green Lanes

WANTED Manager for kinematograph exhibition, permanent engagement and good wages to suitable man. State experience, wages, age, &c., to X.Y.Z. Box 1, The Kine. Office, Tottenham St,. London, W

OPERATOR, 26, experience in lime and arc, speaks English, German and French, seeks situation as operator or in export house office, (good photographer), Meister, 106a, High Street, Portsmouth.

OPERATOR disengaged, reliable, could sing and play accompaniments if desired S. G. Yerbury, 26, Milton Road, Acton, W.

## APPARATUS FOR SALE AND WANTED.

WANTED TO SELL, Kinematograph complete with 2000 candle power jet, or fitted with arc lamp, resistances, etc. A great bargain. Offers to BROWNING, Denholm, Gt. Eastern Avenue Southend-on-Sea

WANTED Bioscope to Hire for a few weeks. State terms and particulars to WAKELEY, 45 Adelaide Road, Hampstead, N.W.

WANTED TO BUY, Bioscope Outfit, must be good and cheap for cash, approval.—CHARLES, 10 Cornwall Road, Stroud Green, N.

90S Bi-Unial Lantern complete and case, also othesr Slides, Regulators, etc. List on application. Cooper, 12a, Highbury Place, London, N.

WANTED good Kinematograph and all fittings ready for show (limelight). Must be in first class-condition throughout. R. Meredith & Son, Studio, Trawsfynydd, Merioneth.

KINEMATOGRAPHS, all makes supplied, lowest cash and part credit terms or will exchange old machines for new up-to-date models. Splendid new illustrated list sent post free on receipt of 6d. deposit (returnable). The Service Company, 292, High Holborn, London.

CAMERA (Prestwich, patent pin) for sale, comprising 2 Spool boxes carrying 500 feet each, 2 Dallmeyer stigmatic lenses, solid leather case, almost new. No reasonable offer refused. Apply George A. Brown, 2 Grey Place, Greenock

## FILMS FOR SALE AND WANTED.

WANTED—Pathe's Life of Christ (coloured), also all kinds good films chead PRIEST, 51 Shrowston Road. Norwich.

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**SONG SLIDES on Hire,** American & English, largest selection, moderate terms.—**Walter Tyler, Ltd.,** 48, Waterloo Road, London. Lists Free.

WANTED, Second-hand Comic Slides, must be cheap and good condition.—J.C., Box 177, WEEKLY OFFICE, Tottenham St., London, W.

## MISCELLANEOUS.

**787 TRON** is the Telephone Number of THE GAUMONT SCOTTISH FILM BUREAU, where every trade requisite can be obtained for purchase or hire.

KEEP YOUR SHOW VARIED by interspersing the best talent. The Regent Concert Direction provide Vocalists, Instrumentalists and Entertainers at short notice on the best terms. Write for prospectus.—Manager Regent Concert Direction, Regent House, Regent Street, W.

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the progress of the growth of the mat is extraordinarily rapid. The men run through the network of threads very nimbly. Layer after layer is added and the shape and pattern woven in.

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Also a Hepworth film is THE DEVIL AND THE CORNET. A young man is at his wits end regarding his love for a lady. Although the lovers in their mutual affection are content and understand one another perfectly, they cannot gain the consent of the girl's father. He rudely interrupts their *tete-a-tete* at the door of his house, and, pulling the girl in, slams the door in the man's face. As he stands perplexed, a fiendish form jumps in front of him and commences to play a cornet, which sets the young man off on a jig. Handing the lover the cornet, the devil tells him to play and dance the household into an acknowledgment of his claims. He waits outside the house, and makes one caller after another dance to his tunes. The butcher and baker both come and set off dancing, first on one foot and then the other. The young lady, answering the door, cannot resist the notes, and joins the merry throng. The old parent, with his foot bound up, comes outside to see what has occurred, and at once starts to dance, although crying out for mercy. The young people, however, keep him on the go until he consents to their way of thinking. Luckily, a clergyman comes towards the house and is immediately inspired by the music. Keeping him on the go, they put cassock and surplice upon him, and the couple go arm in arm towards the church with the happy crowd dancing after them.

## Westopia Syndicate.

SWORD DANCING IN THE NORTH.—It is to be regretted that there is a tendency to allow old and picturesque customs to fall in desuetude, more especially so, when they are bound up with the history of that part of the country where they are practised. This distinction makes them infinitely more interesting as well as more valuable to the local antiquary. The Sword Dance is peculiar to the Counties of Northumberland and Durham. Sir Walter Scott mentions in his notes to "the Pirate" the Dance being kept up in Papa Stour a remote island off Shetland, and is the same as described by Bishop Olans Magnus of Orkney when the whole group of Northern islands belonged to Denmark. There are eight performers, seven of whom represent the seven Champions of Christendom, although the introduction of the seven Champions came about at a later date They form the remnant of the warlike dances of the Northern people and the names of the Christian Champions have long been omitted in favour of Wellington, Nelson, etc.; added to these dancers is the Fiddler, Betty and the Fool. They are dressed in black knickers, white shirts, decorated with ribbons and rosettes, and the swords are blunt steel blades of wonderful flexibility and have a handle at either end. The dance was brought over in Saxon time by the Scandinavians when they ravaged our Northern towns between the years 671 and 793 and before embarking in their galleys with their plunder and captives they indulged in a wild carouse accompanied by their sword dance. Thus this Norse dance has been handed down from one generation to another with marvellous fidelity until we have it represented in the Animatograph taken by Mr. Alfred West, during his annual Xmastide engagement at Alnwick Castle, where in combination with "Our Navy" and "Our Army" pictures are an annual performance. Anyone wishing to have copies of this historical film can do so by applying to Mr. West, "The Anchorage," Southsea.

## Walter Tyler, Ltd.

Nick Carter's Fifth Adventure is the subject of the Eclair film issued this week by this firm. This is entitled THE IMPRINTS. It shows how the resourceful detective traces a child who has been kidnapped. He succeeds on getting on the track of the kidnappers, who confess their crime but say they have lost the child, having as a matter of fact lowered her into a well whence she has been rescued by a poor destitute girl. Carter finds some foot-prints by the well mouth, and following them find the children, the mother out of gratitude for the return of her own child adopting the girl who has saved her life.

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In THE LITTLE FLOWER GIRL AND THE FIGHTING PARSON, we have the drunken and brutal step-father once more. This particular specimen ill treats his step-daughter, who brings him the money which she has earned by selling flowers in the streets. A passing clergyman remonstrates with the man and is knocked down. He proves himself to be a muscular Christian by taking off his coat and giving the ruffian a thorough thrashing. When all is over the police put in an appearance and carry the rascal off to goal, while the clergyman takes the little orphan home to his wife, the concluding scene showing the child happy as a member of the family.

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KNOCK ME, is the title of a comic from this Company. A gay old gentleman interrupted in his office in a flirtation with the maid seeks to guard against further experiences of the same sort by placing a notice saying "Please knock" on the door. Afterwards he falls asleep at his desk and his mischievous clerk copies the inscription on the bald spot on the top of his head. A visitor soon arrives and enters the office and seeing the notice on the old gentleman's head vigorously applies his umbrella, The sleeper awakes and chases him into the street, but stops to complain to a policeman, once more uncovering the notice, and the guardian of the law and order also acts upon it, immediately bringing his truncheon down with some force. Proceeding he encounters a nursemaid wheeling a pram containing a baby, and as he bends to kiss the youngster the maid smites him heavily with her sunshade. The culminating point is reached in a music hall, where the people sitting behind him in the stalls read the notice and fall upon him and as he turns to remonstrate, the Irish comedian on the stage brings his shillalah into play.

## WALTURDAW CO. LTD.

The Walturdaw subjects are capital examples of English plots treated in the English way and the two issued this week should find a ready demand. FOR AN OLD LOVES' SAKE is decidedly novel—high praise for a subject in these days. The story is that of a doctor who adopts the little daughter of an old sweetheart who, on her death bed, begs him to take charge of the girl. Years pass and his charge becomes a beautiful young lady and brings a lover home for her benefactor's approval. After putting the young man through a cross examination, the doctor consents to the wedding, but is not long in finding that the young man is not an ideal son-in-law. He suffers his constant applications for money for some time, but when he receives a demand for £1,000 from the young man, who otherwise would have to go to prison for embezzlement, is quite at a loss how to find so large a sum. At last he remembers that his life is insured for exactly that sum and, thinking of nothing else but the happiness of his adopted daughter, he makes a will bequeathing the £1,000 to her husband and poisons himself. The bequest enables the young man to start afresh with resolutions which this time, we are led to believe, he keeps.

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A LITTLE HERO is also in a pathetic vein. A ragged little boy whose father is a drunkard and whose mother is dying for the lack of nourishment, conceives the plan of helping her by selling papers, but his father takes all the money he received. A kindly clergyman noticing his distress, gives him money with which he buys wine for his mother, but this is also snatched by the drunkard, who beats his son. This proves fatal to the sick woman, and the boy is adopted by the clergyman and shows his gratitude by saving the household from destruction in a fire caused, unknown to him, by his father, who has entered the house with burglarious intentions and upsets a lamp while intoxicated. All the scenes are well presented, and those showing the fire are suitably tinted.

## R. W. Paul.

Mr. J. W. Smith, the able manager of Mr. Paul's Animatograph Department, this week showed us a slightly shortened version of the film depicting the making of the *Football Star* which he took for the proprietors of the newspaper some time ago, and which he is putting on the market by arrangement with the latter. Some of the scenes have been retaken, the run on the delivery van shortened and the film while still forming a complete record of the production of the newspaper, is much more suitable for the use of showmen than previously. The subject will now be called HOW FOOTBALL REPORTS ARE SECURED.

## NORDISK FILMS CO

The output of this company shows a continual upward trend—and the subjects also increase each week in number. This week there are three of various classes, among them a novelty which from its typically English character should make a very strong impression on audiences on this side. This is entitled THE CHAMPION BOXER, and presents a prize ring with a black background. The only figures in the picture are those of the boxers (one of whom is the renowned Jim Smith) and the seconds and referee. The men fight in the buff and in true prize-ring style, and the struggle is a very hard one, some hard blows being exchanged in the course of the three bustling rounds depicted, the erstwhile champion flooring his opponent several times, and at last knocking him out for good. The quality of this subject is really remarkable, especially when the rapid movements of the contestants are taken into account.

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From the Nordisk studio there also comes a good comic called THE FALSE SUPERINTENDENT. This illustrates the misadventures which arise from a local police officer's attempt to get out of a difficulty. He one day receives a wire saying that the superintendent of the police is about to pay him a visit. In order to make the most impression on his superior he decides to augment his small staff of servants by releasing the only prisoner in his charge for a period, and dressing him as a waiter. Unfortunately he is called away before the superintendent arrives, and the sham servant, seeing an opportunity to enjoy himself, shows the visitor when he arrives into the cell which he himself lately occupied, then, donning his overcoat, passes himself off as the distinguished visitor to the mistress of the house, and goes to dinner in her company and that of a number of other ladies and gentlemen. Here he partakes too freely of the wine provided and begins to behave outrageously. When he playfully throws dishes on the floor his entertainers hardly think it policy to take exception at the peccadilloes of so powerful a personage, but when he goes further and begins kissing all of the ladies present, trouble arises which is quelled by the entry of the butler, who recognises the prisoner, and, guessing how matters stand, goes to the cell and releases the real superintendent with profuse apologies. The latter apparently is a man with some sense of humour, for when confronted with the man who has victimised him, he congratulates him upon his ingenuity.

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In THE TWO VIOLINS, this company present a pretty story of two friends, both violinists, who desire to marry the same girl. Her father says she shall marry the one who carries off the first prize for violinists. As might be expected the girl has already made her choice—unluckily the poorer musician, if the best-looking man of the two. The other perceiving this, renounces his claim, and all ends happily. The staging is again of a remarkably high standard in this film.

**Readers who buy films through our notices, or through our advertising pages, would confer an obligation on us, if they would mention the fact when writing to the makers.**

### The Eccentrics and Living Pictures.

A significant sign of the times and of the steady advance of kinematography is comprised in the fact that at the eighteenth annual dinner of the Eccentric Club, at the Hotel Cecil (with Sir Charles Wyndham in the chair) next Sunday, Mr. Charles Urban has been induced to promise the entertainment committee to give a liberal selection from "Urbanora's" unlimited repertory during the evening.

### A New Printer.

Williamson's have now a specimen of their new printing machine in the office at Cecil Court. It will well repay the inspection of those who publish films, whether on a large or a small scale. The apparatus was made throughout at the Hove works, and has more than one new feature, but its designers make a strong point of the mechanism employed in passing the films through the gate. This is a modified claw movement (not Maltese cross) and Williamson's claim to have greatly simplified this, with the result of making a breakdown almost impossible. With some other types of machine breakdowns have been of very frequent occurrence. The whole outfit, with lamp, motor and case complete and ready for use, is sold at £60, or the front board and mechanism only can be supplied at half the price. Both these figures are subject to a trade discount. We shall publish a detailed illustrated account of the apparatus at an early date.

### The V.A.F. and Moving Pictures.

It has been suggested that the Variety Artists' Federation is opposed to the picture turn at music halls and disposed to limit their duration or suppress them altogether if it ever had the power. Regarding this question the following extract from a letter of the editor of *The Performer* to the KINEMATOGRAPH WEEKLY is of interest:—"Most assuredly there is no truth or foundation in fact whatever in the paragraph you mention. On the contrary, it has been the policy of the Variety Artistes' Federation and *The Performer* from the start to encourage anything that will add to the variety of turns presented in the Music Halls, as we recognise that it is only by winning to our branch of the amusement enterprises everything that is new, entertaining, and of not too long duration, which can be presented on a theatre stage. In fact, until the Bioscope Operators had a separate organisation, they were eligible to become members of the Variety Artistes' Federation."

### Mountains and Molehills.

The manner in which the weekly newspapers of the metropolis reported the accident in the operating box at the Camden Theatre on Saturday last affords a fine example of the length to which these so-called "smart" sheets will go in order to obtain sensational matter. Reading the reports in these papers one is left with the impression that there was a serious conflagration and a panic, and that the presence of a number of firemen was necessary to quell the flames. What are the facts? In the first place, the accident occurred before the audience had been admitted to most parts of the house—the gallery was empty and there were only a few people in the stalls and circle. The operator had taken a carbon from his lamp and was about to put in a new one when a cinder from the former unluckily fell into the box of films, two spools being destroyed before the operator and his assistant, with the aid of the theatre fireman, quelled the flames. This they did in some five minutes—which is a sufficient indication of the relatively trivial nature of the mishap—but in the meantime someone had taken it upon himself to summon the fire engines by means of an adjacent alarm. When the latter turned up, the box had been put into order and the entertainment was ready to commence. It will easily be seen from the foregoing that at no time was there any danger either to the building or to the audience had any been in the building at the time. At the worst the operators would have had to leave the box until the films burned out.

# Round the Shows.

*We shall be glad if Showmen and Exhibitors will send us their Programmes, List of Films, or any information respecting their doings.*

**Mr. Dove Paterson** sends us the pleasant news that the Gaiety, Aberdeen, beat two records last week, that for the Saturday's house and for the entire week's attendance. The bill matter sent us is well up to the usual standard.

**Mr. F. W. Merigold's** enterprise at the Embee Hall, Preston, is enjoying great success. The bill sent is well turned out, and the list of films includes Nancy, Western Courtship, Legend of Narcissus, Animated Matches, The Slave, The Old Schoolmaster, etc.

**The Queen's Theatre, Dublin.**—The films here are Bewitched Boots, Sailor's Widow, Ostler Joe, Hilda's Lovers, Female Highwaymen, Caught by Wireless, and Run Away Horse. The variety turns include Sisters Colley and Miss Dolly Boston.

**At the Central Hall,** Colne, Mr. J. Duckworth's Premier pictures still fill the hall, among the latest subjects being The Unbeliever, Quick Change Mesmerist, Mrs. Bonnie's Suitors, Prehistoric Man, Adventures of a Watch, and For the Sake of his Uniform.

**Mr. M. G. Elsy** reports continued good houses at the Cosy Picture Hall, South Shields, where a good selection of Pioneer Pictures include A Roman Idyll, Bewitched Tricycle, New Laid Eggs, Troublesome Theft, Visit to Jerusalem, New Way of Travelling, Drama in a Stone Quarry, and Fisherman's Daughter.

**The Winter Gardens, Blackpool** (Manager, Mr. J. Huddlestone, Operator, Mr. J. J. Flemming).—The list of films here this week include Organ Grinder's Daughter, Nick Carter, Life's a Game of Cards, Killing Remorse, Our Banana Supply, Detective Frith and Plock, Othello, Living Blackboard, and The White Suit.

**The International Bioscope Company**, among other halls which they intend to open in London and suburbs, on a most elaborate scale, as picture palaces, have acquired the New Cross Public Hall. The acting manager is Mr. John E. Rogers, and the picture programme was inaugurated this week.

**Mr. Albert R. Cross,** Manager of the Picture Palace, Grays, sends us his programme for Thursday and following days of this week. The films include Pierrot and Mephisto, Innkeeper's Avarice, Comic Serenade, Sunshine after Storm, Western Justice, and Friday the Thirteenth. There are also some very good vaudeville turns.

**At the Pavilion,** Sans Street, Sunderland, the twice nightly picture programme is continued. The star subject this week is the War Nurse, which is also made the subject of a very well turned out special poster, while among other films are The Scar, Bosphorus by Moonlight, Brothers in Arms, Love in a Telephone Box, Woman's Wit, and Music Hath Charms.

**The Gem, Great Yarmouth.**—The mid-weekly change of pictures at this popular house takes place to-day (Thursday), when the films supplied will include Eucharistic Congress, Waiting on the Waiter, Troublesome Theft, Perjuror, Wood Cutter, Northern Venice, Nocturnal Thieves, Merry Widow Waltz Craze, and The Outcast. Illustrated songs are again prominent in the programme.

**The Volunteer Hall, Atherton.**—The eighth week of the picture season here sees the Sovereign Company under the management of Mr. Reginald Brunsden as firmly established in public favour as ever, among the subjects being Dumb Hero, Kind Hearted Bootblack, White Suit, The Trombone Player, Hercules the Athlete, and An Indian's Honour.

**The Gaiety, Aberdeen.**—Mr. Dove Paterson's electric pictures are as well billed as ever. We notice that Nick Carter is continued in the programme, the third series being shown this week, while among the other subjects are All That Trouble for a Drink, Last Year's Derby, and Man in Overalls. To attract the people to the hall Mr. Paterson now has an assistant dressed as a Pierrot stationed at the street corner, with an illuminated sign pointing the way to the hall.

**The Grand Theatre, Halifax.**—The picture programme presented here under the management of Mr. S. Winks, has again proved highly successful; we notice among the subjects in the present week's bill Little Poacher, Moth Hunting, Polly's Escape, I Know Everything, A Tale of the Revolution, The Cross Roads of Life, Girl that took the Wrong Turning, Life in Egypt, and Washing. Stanley and Greenop (champion banjoists) and Bert Dansie provide the variety element.

**Great Interest** has been taken this week at the Hippodrome, Kirkcaldy. Pictures never fail to form an important item in the programme, and this week they include The Fisherman's Perilous Work, Robin Hood and his Merry Men, His First Experiment in Chemistry, Married for Nothing, Auntie's Birthday, Runaway Mother-in-law, and Retribution, or the Brand of Gain. The pictures are supplied by the Safety Bioscope Company, London, who never fail to send the very best.

**Under the Management** of Mr. R. D. Fenton, the New Hippodrome, Barrow-in-Furness, continues one of the most popular resorts, particularly for ladies and children, in the town. The list of films for this week is the usual good one, the head-liner being the boxing finals in the Army and Navy competition, while other films are Nick Carter, Baronet Cow Boy, Memory of His Mother, and Electric Hotel. Mr. Fenton is to be congratulated on the poster sent, which contains very good descriptive matter regarding the subjects.

**The Alhambra, Aberdeen.**—This house is playing to record business. The programme submitted this week is undoubtedly one of the best that has been put on. The picture programme is exceptionally good and includes Nervous Twitching, Satan in Prison, Tramp Cyclist, How the Coster Sold the Seeds, Betwixt Love and Duty, and Only a Dart. Varieties by Alf Walker, Negro Comedian, Alexander Smith (Baritone), the Real Mackays Juvenile artists, and the Handlays, Sketch artists, Illustrated Songs by Alex Smith.

**Mr. William Coutts'** two enterprises in Swansea both repor good business this week. There is every sign that the newly opened Shaftesbury Hall is likely to rival the old established Palace in popularity. The films here for the week include Lost at Sea, Good Repentance, Eggs with Care, Texas Elopement, Gypsys' Mistake, Great Jewel Affair, How Jane Found Her Husband. At the Palace Jane Shore is the star feature and among the other subjects are Strongest Man Wins, Young Foacher, Train Robbers, Sexton's Sleep Walk, Drama in a Stone Quarry, Fido's Taking Ways, and Heard over the Phone.

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### A Novelty in Films.

At the Hepworth Company's showroom in Cecil Court an interesting demonstration was given on Friday afternoon last of a film subject which we believe to mark quite a new departure in the trade and one which appears capable of very striking developments. This illustrates a number of very graceful dances by Miss de Forest Leonard, its novelty lying in the fact that the music which the dances are designed to interpret was rendered while they were performed before the camera, so that it is quite easy to synchronise the melody to the picture on the screen. This was proved in the Hepworth showroom, a piano being used in this case, but we imagine the effect would be still better if a full orchestra were employed. The subject is of particular interest in our opinion as showing the value of suitable music with the pictures, and remembering the characterless strumming which usualy accompanies them, we should say there is considerable success in store for the manufacturer who troubles to prepare suitable music for his subjects and for the showman who uses it. Hepworth's can supply the music for the present film either for piano or orchestra.

# Second-hand Films.


**THE ARTOGRAPH,**
**Central Film Exchange,**
**8, New Compton Street, W.C.**

*Telephone:* **834** *City.*
*Telegraphic Address: "Filmograph, Londo*

**The London Clearing House for Films.**

Bargain films at ½d. per ft.

| | |
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| Emigrants ship leaving Liverpool .. | 495 |
| Derby ... ... .. ... | 180 |
| Quick Lunch Salkirk ... ... | 400 |
| Mixed Babies ... ... ... | 450 |
| Diabolo Nightmare ... ... | 450 |
| Funeral of King of Portugal ... ... | 508 |
| English Flower Culture ... .. | 350 |
| Visit of the Parisian Councillors ... | 300 |

Bargain films at 1d. per ft.

| | |
|---|---|
| In quest of health ... ... ... | 500 |
| King out driving ... ... ... | 70 |
| King planting an oak tree ... ... | 70 |
| Rich for a day ... ... ... | 400 |
| Automobile Thieves ... ... | 955 |
| The Derby 1908 ... ... ... | 300 |
| They would play cards ... ... | 860 |
| Coal Mining ... ... ... | 495 |
| Accidents will happen ... ... | 440 |
| Birmingham Colliery Disaster ... | 325 |
| Hippotamus Hunt ... ... | 600 |
| Magical Press ... ... ... | 500 |
| Crystal Palace Football final ... ... | 450 |
| Indian Snake Charmer ... ... | 400 |
| Coronation of King of Norway ... | 350 |
| Cheeky Man ... ... ... | 275 |
| How to train a Husband ... ... | 95 |
| Dangerous Golfers ... ... ... | 350 |
| Trunk Thieves ... ... ... | 350 |
| Spring Gardening ... ... ... | 275 |
| French Flag ... ... ... | 30 |
| Coventry Pageant ... ... ... | 300 |
| Scenes Samoli ... ... ... | 215 |
| Father mother wants you ... ... | 260 |
| Model Husband ... .. ... | 315 |
| Life of a Racehorse... ... ... | 500 |

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| | |
|---|---|
| ? Motorist ... ... ... | 180 |
| Rival Brothers ... ... ... | 510 |
| Hello Grinder ... ... ... | 180 |
| Lost a pretty little dog ... ... | 314 |
| Chemist's Mistake ... ... ... | 400 |
| The Poacher ... ... ... | 478 |

Showroom copies at 1½d.

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|---|---|
| Daily life of a French Sailor ... ... | 692 |
| Bewitched son-in-law .. .. | 297 |
| Ostrich Farm ... ... ... | 120 |
| Will he overtake them ? ... ... | 412 |
| Life in China ... ... ... | 428 |
| Mother-in-law is a bore ... ... | 445 |
| Afraid of the Microbes ... ... | 379 |
| Another's fault ... ... ... | 660 |
| Millstone Quarry ... ... ... | 280 |
| Mr. Soaker at the Seaside ... ... | 246 |
| Only Thoughtlessness ... ... | 280 |
| Village Fete .. ... ... | 396 |
| Manners and customs in Australia ... | 510 |
| Tunny Fisheries in Sicily ... ... | 602 |

New Showroom copies at 2d. per ft.

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|---|---|
| Baby Competition ... ... ... | 412 |
| Briton's Promise ... ... ... | 890 |
| Doings of a fool ... ... ... | 428 |
| Electrocuted ... ... .. | 396 |
| Good Joke ... ... ... | 545 |
| In Ireland, Excursion to Killarney ... | 692 |
| Making Charcoal ... ... ... | 510 |
| Amateur Acrobats ... ... ... | 545 |
| Astrakhan Fisheries ... ... | 478 |
| Fashionable Paris ... ... ... | 610 |
| Fortune Teller ... ... ... | 495 |
| Super's Debut ... ... ... | 346 |
| The Mattress ... ... ... | 495 |
| Bobby's Jokes ... ... ... | 396 |
| For a Flower ... ... ... | 346 |
| Nomads ... ... ... ... | 379 |
| Right to live ... ... ... | 460 |
| Sacrifice... ... ... ... | 445 |
| Unlucky old Flirt ... ... ... | 460 |
| Wanted a Maid ... ... .. | 495 |
| Abduction in the reign of Louis XVI. ... | 560 |

Bargain films brand new at 2d. per ft.

| | |
|---|---|
| Stag Hunt ... ... ... | 325 |
| Unexpected Bath ... ... .. | 150 |
| Stop that Bus! ... ... ... | 175 |
| Won by strategy .. ... ... | 400 |
| The Milkman's Wedding .. .. | 425 |
| Dumb Sagacity ... ... ... | 450 |
| Catching a Burglar ... ... | 525 |
| Tramps and the purse ... .. | 200 |
| Phantom Games ... ... ... | 265 |
| The Dog outwits the Kidnapper ... | 425 |
| Freddy's Love Letter .. ... | 325 |
| December and May ... ... | 425 |
| Eucharist (Catholic) Procession ... | 220 |
| Forsaken ... .. ... | 560 |
| Day's Holiday ... ... ... | 495 |

**List of Coloured Films.**

| | | |
|---|---|---|
| Head Dresses of Different Countries | 180 | 4 |
| Peculiar People ... ... | 396 | 4 |
| Talisman ... ... ... | 990 | 4 |
| Wonderful Mirrors ... ... | 445 | |
| Black Witch ... ... | 330 | 3 |
| Blue Beard ... ... ... | 740 | 2 |
| Flower of Youth ... ... | 346 | 3 |
| Inexhaustible Barrel ... | 297 | 3 |
| Mysterious Boudoir ... ... | 248 | 3 |
| Don Juan ... ... ... | 1088 | |
| Land of Gold Mines ... ... | 577 | 5 |
| Legend of Ghost ... ... | 1023 | 5 |
| Magic Dice ... ... | 460 | 5 |
| Ali-Baba ... ... .. | 1088 | 4 |
| Steel Industry Cruesot's Iron works | 400 | 2 d |
| Frog Fishing ... ... | 198 | 2½d |
| Betrothed's Dream ... ... | 230 | 3 d |
| Hen that laid the Golden eggs ... | 923 | 3 d |
| Phantom games ... ... | 230 | 3 d |
| Enchanted Glasses ... ... | 330 | 3½d |

New Showroom copies at 2½d. per ft.

| | |
|---|---|
| End of a dream, tinted and toned ... | 460 |

New Showroom copies at 3d. per ft.

| | |
|---|---|
| Architect's Apprentice ... ... | 412 |
| Depilatory Powder ... ... ... | 460 |
| Venice ... ... ... ... | 610 |

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Just received this week a large consignment of films from £1 to £2 per thousand. Send stamp for list, first cash received obtains quick delivery.

Customers ordering films from list would oblige by giving a larger selection than required to prevent disappointment as our turnover is quick.

**CROSS'S IMPERIAL PICTURES,**
**60, New Road, Grays, Essex.**

***BARGAIN FILMS FROM HIRE DEPT.***

Bargains at ½d. per ft.

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| The Pneumatic Policeman, comic ... | 625 | |
| Bad man of the West, sensational ... | 660 | |
| Abdullah Arabs, damaged ... ... | 279 | 3/6 |
| Empire day at Sheffield .. ... | 375 | 7/6 |
| Runaway match, damaged ... ... | 290 | 5/- |
| The Artful Dodger, comic ... ... | 345 | |
| The Kaiser at Portsmouth, new ... | 190 | |
| A day in the life of a Racehorse, new | 210 | |
| The Excursion Steamer, very good ... | 160 | |
| King of Sweden's Funeral, new .. | 325 | 10/- |
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| Tilting Military tournament, new ... | 190 | |
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| Trapped by Pinkertons .. ... | 750 | |
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